

THE CATHOLIC ART QUARTERLY

Official Bulletin of the Catholic Art Association

Printed four times a year: Christmas, Easter, Pentecost and Michaelmas
at Newport, Rhode Island, with ecclesiastical approbation

VOLUME XI, NUMBER 2, EASTER 1948

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ON THE WORD "ART"

All good things get worn through use—especially careless use—and words are no exception. The word "art" is one of those which has suffered so much through bad usage that its edge is blunted. It is popularly employed nowadays with a variety of meanings, none of them very clear. But, worn out

things may be repaired and we ought to try to restore the word to its original sense so that it may function with clarity.

According to the scholastic teaching, accepted by the C. A. A., art is a virtue of practical intelligence. Now a virtue is a power, strength or ability to achieve

something. Art thus is a power, a power of the mind, and, in particular, of that part of the mind by which a man gives a new form to matter when he makes a thing.

Art as a virtue, therefore, cannot be seen. It is an invisible power, not a visible object. An object, such as a painting or a table, is not art. It is a *work of art*.

Art, as a virtue, resides in the mind of the man who exercises it. The art belongs to him; it is *his* art; he is in possession of it. No one else can possess his art or take it away from him. It is in him, even when he is not using it. For instance, if I possess the art of speaking French, I keep this art at all times, even while I am talking in English, and even while I am not talking at all. His art, therefore, is a power belonging so intimately to each man that the products of his art declare the kind of man he is.

The virtue of art is not natural, in this sense: that no man is born possessing it, but instead, each one must acquire his art by working. This is difficult and discouraging at first, but as a man masters his art, it becomes to him a joy and a "second nature."

Art is an intellectual virtue, not a moral virtue. It is good to remember that the virtue of art itself is amoral. A man may be well in command of his art, who is yet a scoundrel. As Eric Gill says:

A villain may be an artist.

A fool may be a saint.

But a villain cannot be a saint.

And a fool cannot be an artist.

* * *

So much for the word "art" meaning the intellectual virtue possessed by a person. It has also another meaning: a collective virtue, as it were, of all those persons who exercise a similar art.

For instance one talks of the art of dentistry, which is exercised by all the men who exercise that profession. Each dentist possesses his own art in a manner peculiar to himself, and we go to one rather than another because we think his art (virtue) is better. But all the dentists, each one in possession of his own art, also possess something in common: the art (profession) of dentistry. We admire *his* art (the *virtue*) in a man who exercises particularly well *an* art (profession).

Every art, craft, trade, profession, has a sure method and an ascertained mode of operation. For instance, when we say of a man who has made a success out of a particular kind of work that "he has made an art out of it," we mean that he has given it a system and a sure method of performance which has brought the work to a well-designed perfection.

The first meaning of "art" (virtue) is often found in the possessive. For example, "a man's art," "his art." The second meaning of "art" (profession) is always found with the articles "the" or "an" or some other determinative. For example "the art of medicine," "a forgotten art." Or it is used in the plural, e.g. "academy of arts and sciences," "arts and crafts."

* * *

With these meanings is associated a third: the collective virtue which grows in a particular culture. For example, we speak of "folk art," "Indian art," etc. We call "Indian art" the special character recognized in the things made by Indians. An individual piece of pottery or a basket, as an object, is not "Indian art"; it is simply an Indian pot or an Indian basket. But the totality of the virtue by which individual Indians made them as they did, can truly be called "Indian art."

These meanings are in fact aspects of the scholastic definition. Art is the rational virtue of the man who makes the thing. Each man has *his* art as an individual, and *an* art as a social being. As he belongs to a culture he shares in *its* art.

* * *

Aside from these meanings, the word "art" has no clear, no universal definition. Yet it is thrown around, even by C. A. A. members, with such vagueness that no two people can ever agree as to what it stands for and what it does not. That is why discussions on art almost invariably turn into wild orgies of contradiction and misunderstanding; no one defines his terms but speaks instead as though his particular notion were universal, and every one goes home persuaded that all the others are wrong and he alone is misunderstood but right.

A popular misuse of the word "art" is to apply it only to the art of painting. Thus, if I say I am an artist, most people will immediately visualize me as painting a picture. If I say I go to art school or that I teach an art class, people will usually imagine lots of pictures being painted. When we wish to speak of any of the other arts it is now almost necessary to specify which art; for instance, "School of Medical Arts," "musical arts," "culinary art," etc., for without such specification, the word "art" is apt to be restricted to painting alone. Non-painters then cry out in just indignation that there are other arts, that music is an art too, that poetry is an art too, that cooking also is an art. Thus confusion enters the discussion, for what has been rightly said of art, as painting, may not apply at all to music or cooking.

A second misuse of the word, is to leave out the article in the case of an art (profession). Thus, it is incorrect to say that music is art or that poetry is art.

Music is not art. Music is an art; poetry is an art; medicine is an art. All of them are arts. None of them is art. For art is the intellectual virtue exercised in each one of them.

A third misuse of the word "art" is to apply it to a thing. One often hears a person standing in front of a picture and pointing it out to others: "This is art," says he. Immediately, another will disagree: "No, that picture is not art; this one is real art." The truth of the matter is that the picture is neither art nor an art; it is a picture. It is a work of art, or artifact, that is, the work or product of the art of the painter. It is not surprising that ordinary people should fall into this abuse of the word when many of the best writers, from John Ruskin to the present, have consistently fallen into it.

OUR RESOLUTION

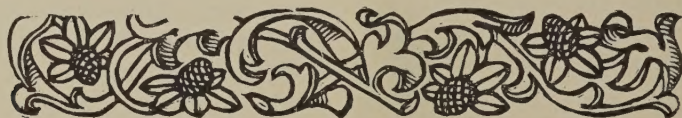
We should like to make a plea for a correct usage of the word "art" in our discussions, and in the articles which are to be published in the *Quarterly*. We are agreed about the scholastic definition of art. Yet, after we have made a nominal assent to this definition, too often we proceed to use the word according to any other definition. Once we have learned to agree, not only in definitions but also in usage, we shall be able to proceed in peace and without undue confusion in the understanding of the philosophy of art.

If, however, we do not reform, we shall continue in many errors, such as the *Materialism* by which we can no longer think of art as an intellectual virtue, but we think that art is a picture—or rather, that a picture is art; or the *Idolatry* by which we make a religion out of a certain something called "Art" which many people venerate but which no one can adequately

define,— a cult complete with temples, high priests, devotees, worship, codes, monasteries, where one may live in an artistic atmosphere, great saints, and even martyrs who starve in garrets for the sake of "Art."

Let us therefore learn to correct our language. When we say that "art fills us with noble emotions," what we mean is that beauty does,—the beauty of the objects made by the art of the great masters. The art was in the masters; beauty is in the objects. When we are talking of a church, let us not say that it has good or bad art, for a building cannot possess the virtue of art, only a person can. Neither let us talk of ugly

or beautiful art, for art again is a virtue, and it cannot be ugly. It can only fail in a man who makes things, and, if it fails in him, the things he makes are ugly. All we need to say then is that the church is beautiful, or that it is filled with ugly things or images. When we are talking of Picasso, let us call his work not "modern art," but "modern painting," which it is. When we are talking of a man who makes pictures, let us call him clearly a painter, not just an artist. To paint is a wonderful art, a noble art. It should be called by its own name. Finally, when we admire a painted picture, let us learn to say not "it is art," but "it is beautiful."



TEN YEARS AGO

from "Children's Rights in Art, a Discussion"
in Volume I, Number 2, Spring 1938

One hears much in these days of the secularization of education, but this criticism seems always to stop with a demand that religious instruction be given in schools. The truly tragic secularization of education consists in the teaching of all subjects in a way which leaves out the discipline of being, and so creates in children's minds the notion of a man-centered universe. People so taught find religious truths difficult and sometimes even impossible to comprehend.

The fact that this type of teaching goes on all around us in the name of education does not justify us Catholics in copying it. It should not take a great deal of insight to detect its Puritanical and Jansenist flavor. Certainly it has

no justification in any scheme of education calling itself Catholic. In our doctrine and our philosophy we have sure guides which it is our plain duty to follow. As we study and apply the *philosophia perennis*, we become increasingly clear ourselves, and we shall thus not only avoid these pitfalls in our own teaching but we shall be able to help, in a spirit of good Christian charity, many of our baffled non-Catholic fellow creatures. All about us are evidences of a growing dissatisfaction with present educational systems. We Catholics have the opportunity to lead the way to better things. What excuse can we offer, if we do not do so?

James Paul McCarthy

A LETTER FROM PHILIP HAGREEN

Readers of the C. A. Quarterly who are familiar with the work of Philip Hagreen will be interested in the following letter. It was addressed to a fellow craftsman who had sent him prints of his own work for criticism.

So far as I can see, the proofs that you sent are mechanical reproductions from your drawings. Thus you have had a final cause to work to and your fertile mind has given you a formal cause. But because you have not made the blocks, the material and efficient causes have not had their share in the making. The formal cause is the fourth card, which cannot be rightly played until the other three are on the table.

I do not recognise any distinction between art and morals. Art is simply morality in the making of things. Art and morals are simply a matter of doing what God wants us to do. It is often hard for fallen man to know what God wants of us and then we are glad to fall back on obedience. In any case, obedience adds merit to an act. Now the material and efficient causes exact a very close obedience and discipline. They focus our formal cause into so small an area that we have little choice in the matter.

Thus a dove in ivory may be delightfully plump and sleek while a dove in cloisonné may be delightfully twisty and wiry and one in mosaic may be delightfully flat and hard. These qualities come of obedience and self-forgetfulness. We accept the different shapes of the bird in the different materials because we see that each is the right word for dove in that particular language.

Mr. Hagreen's comments on this work are not only illuminating in themselves, but also for the light they shed on his own mastery of his craft. The letter is printed with the permission of both sender and receiver.—The Editor.

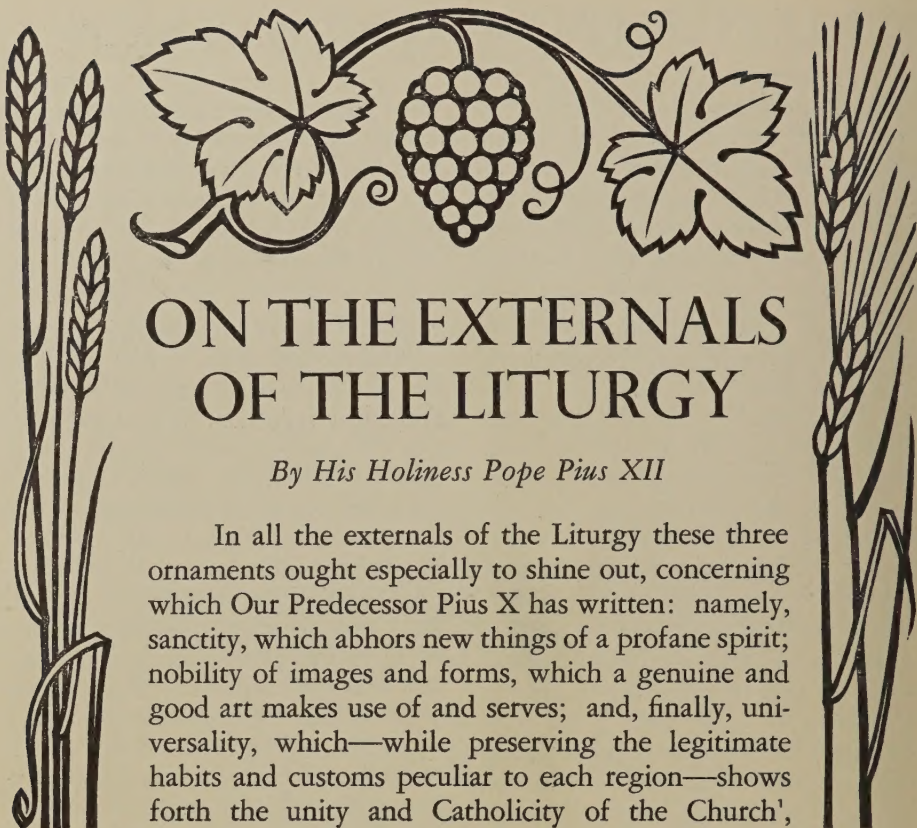
Now a pen or brush drawing is not a block to print from, and a reproduction of the drawing can only be a facsimile or a reduction. A scientific trick and sub-human labour have taken the place of the maker. As he does not make the block, the draughtsman tries to make a drawing that will look like a print from some sort of a block. He chooses limitations and adopts conventions, but these are according to his whim and so do not get the blessing that comes of obedience. His dove may come out a cross between a tennis-racket and a window-shutter, but it may equally well come out a cross between a pine-apple and a toasting fork.

You are far better equipped than I am. All you need is to get down to God's creatures of wood and steel and let them have their say in the job. It may mean that you make one block instead of fifty drawings, but that block will be a bit of God's creation that has awaited the collaboration of man for its fulfillment.

By the way—In recent years most of my blocks have been cut on the plank with a knife. I think this a nobler method than wood-engraving, but I must not stop to explain why. I find it hideously difficult to put ideas into words.

Yours ever

Philip



ON THE EXTERNALS OF THE LITURGY

By His Holiness Pope Pius XII

In all the externals of the Liturgy these three ornaments ought especially to shine out, concerning which Our Predecessor Pius X has written: namely, sanctity, which abhors new things of a profane spirit; nobility of images and forms, which a genuine and good art makes use of and serves; and, finally, universality, which—while preserving the legitimate habits and customs peculiar to each region—shows forth the unity and Catholicity of the Church',

ON RETURNING TO SOURCES

It is certainly wise and most worthy of praise to return with heart and soul to the sources of the sacred liturgy, since the study of this subject, going back to its origins, aids greatly in understanding the significance of the feasts and of the formulae which are used, and in discovering most profoundly and accurately the meaning of the sacred ceremonies. It is not wise, however, and not worthy of praise, in any way to evaluate everything by antiquity. The liturgy of early times is undoubtedly worthy of veneration, but an ancient practice is not by reason of its antiquity alone to be considered better and more fitting, either in itself or for the new conditions of later times.

Those who wish to go back to the ancient rites and customs, repudiating new standards which have been introduced under the guidance of divine Providence on account of changed conditions, are not, as is easily seen, moved by wise and true zeal. This way of thinking and acting, in fact, favors the revival of an excessive and unwise archeologism. Thus, to use examples, he wanders from the right path who wishes to restore to the altar the ancient form of a table, who wishes the liturgical vestments never to be black, who would keep sacred images and statues out of the churches, who commands that images of our Divine Redeemer on the Cross be so made that His body does not show the bitter wounds that He suffered,

who, finally, repudiates and condemns polyphonic chant even when it is in conformity with the norms given by the Apostolic See.

OF HOLY PLACES & HOLY ALTARS

We desire to recommend again and again the proper ordering and beauty of holy places and of holy altars. Let everyone feel himself animated by that Divine word, "The zeal for Thy house hath eaten me up,"² and with all his strength let him strive that all things, whether in sacred buildings, or in liturgical vestments and furnishings, even if they do not shine with abundance of riches and splendor, nevertheless be clean and suitable, since all these things are dedicated to the Divine Majesty.

But, if We have reproved above the wrong reasoning of those who, under the illusion of restoring antiquity, wish to prohibit sacred images from our churches, we here think it is consonant with Our duty to rebuke the ill-formed piety of those who propose for veneration in buildings designed for divine worship, and on the very altars themselves, a multiplicity of images and statues, for no good reason; who show relics not recognized by legitimate authority; who are insistent about special things of little moment, while they neglect the primary and indispensable, and thus turn religion into ridicule and gravely diminish its worship.

We recall also that decree "on the non-introducing of new cults and devotions," which We recommend again to your vigilance to be observed religiously.

OF MUSIC

As regards music, certain clear norms on the liturgy laid down by the Holy See must be religiously observed. The Gregorian chants—which the Roman Church considers as its very own because they were received from great



antiquity and were preserved throughout the centuries under its loving care, which it gives to the faithful as something of their very own and which have been definitely prescribed in certain parts of the Liturgy—not only add decorum and solemnity to the celebration of the Divine Mysteries but greatly contribute to the increase of faith and piety in the people. On this matter, We willingly confirm with Our authority what Our Predecessors of holy memory, Pius X and Pius XI, have decreed—that in Sacred Seminaries and religious Institutes the Gregorian chant should be diligently and zealously cultivated, in order that, at least in large churches, the old Scholae Cantorum should be restored: which has been done in some places with happy results.

Moreover, "in order that the faithful may take part actively in divine worship, the Gregorian chant, in those parts which are designed for the people, should be restored to the people. And indeed it is most necessary that the faithful, not like strangers or mute spectators but deeply moved by the beauty of the Liturgy, should so take part in the sacred ceremonies. . . that their voice should alternate with the voice of the priest or of the Schola, according to the prescribed norms; if this happily shall come about, it will no longer be true that the people hardly respond at all, or at best only in a certain faint and low murmur, to the

common prayers of the Liturgy and even to those said in the vernacular."³

Without doubt, the congregation which is present with an intent mind at the Sacrifice of the altar, in which Our Saviour, together with His children redeemed by His Precious Blood, sings the sacred marriage-song of His immeasurable love, cannot be silent; for



indeed "singing befits a lover,"⁴ and in accordance with the proverb which comes to us from antiquity: "He who sings well, prays twice." Therefore the Church militant, that is, the people together with the clergy, mingles its voice with that of the Church triumphant and with the chorus of the Angels, as together all sing the magnificent and everlasting hymn of praise to the Most Holy Trinity, as it is written: "We beseech Thee that Thou mayest command that our voices also be admitted with theirs."⁵

It cannot be affirmed, however, that modern music and chant must be entirely excluded from Catholic worship. In fact, if these have nothing which sounds of the secular and is unbecoming to the sanctity of the place or to the liturgical actions, and if they do not spring from an inane desire for the novel and unusual, then it is certainly necessary to open to them the doors of our churches, as they can contribute in no small measure to the splendor of the sacred rites, to elevating the people's minds to higher things, and at the same

time to the fostering of true devotion.

We therefore exhort you, Venerable Brothers, that you take care to promote congregational religious singing, and, what is equally important, its careful performance, carried out with becoming dignity; since it easily arouses and inflames the faith and reverence of the Christian multitude. May the powerful sound of our people singing together ascend to heaven like the roaring of the waves of the sea⁶, so that, one in heart and one in soul⁷, their song and uplifted voices may signify that unity which befits brothers who are sons of the same Father.

OF OTHER ARTS

What We have said about music may practically be said of the other arts, particularly of architecture, sculpture and painting. One cannot generally spurn and reject out of prejudice new forms and styles which are better adapted to the new material out of which they are fashioned. On the contrary if, with wise balance, one avoids excessive realism on the one hand and exaggerated "symbolism" on the other, and takes into consideration the needs of the Christian community rather than the peculiar judgment and personal taste of artists, it is altogether necessary to give a free hand to that contemporary art which, with due reverence and honor, serves the sacred places and sacred rites. Thus it becomes possible for contemporary art also to join its voice to the admirable canticle of glory that the masters raised in past centuries to the Catholic faith. We cannot refrain, however, as a duty of conscience, from deploring and reproving those forms and styles, recently introduced by some, which appear to be deprivations and distortions of true art, and which sometimes are openly repugnant to Christian decorum, modesty and piety, and sadly offend genuine re-

ligious sentiment; these must absolutely be avoided and put out of our churches, as "in general all that is not in harmony with the sanctity of the place."^a

Insisting on the Papal norms and decrees, take care diligently, Venerable Brothers, to enlighten and direct the mind and soul of those artists to whom today is entrusted the duty of restoring or of rebuilding so many churches either entirely destroyed by war, or severely damaged. Taking their inspiration from religion, let them find those motives and modes which will most fittingly and worthily answer the needs of worship. For thus it may happily come about that human arts, as though come from heaven, may shine with serene light, may greatly promote civilization, and may contribute to the glory of God and the sanctification of souls. Genuine arts are then truly conformed to religion, when "as most noble handmaids they serve divine worship."^a

DIVINE WORSHIP IS EXTERNAL AND INTERNAL

But one universal worship which the Church renders to God, while external, must also be internal. It must be external, for the nature of man demands it, made up as it is of body as well as of soul; and also because it is the divine plan that "knowing Him as God seen by men, we may be drawn thereby to the love of invisible things."¹⁰ It must be external, moreover, because everything which flows from the soul naturally expresses itself through the senses, and because divine worship pertains not only to individuals, but also to the whole company of mankind, and, therefore, it must be social. This would be impossible unless in things religious there were also external bonds and external signs.

Finally, it must be so because it is the means which makes particularly

evident the unity of the Mystical Body, increases its holy enthusiasm, re-enforces its powers and daily intensifies its actions. "For although the ceremonies do not in themselves contain perfection or holiness, nevertheless, they are the external acts of religion by which, as by signs, the soul is stimulated to the veneration of holy things, the mind is elevated to supernatural reality, piety is nourished, charity is inflamed, faith is increased, devotion is made strong, the unlettered are instructed, the worship of God is made beautiful, religion is preserved, and true Christians are distinguished from pseudo-Christians and heretics."¹¹



But the principal element of divine worship is the internal element, for it is necessary always to live in Christ, to give oneself wholly to Him, so that in Him, with Him and through Him there is given to the Heavenly Father that glory which is His due. The sacred liturgy requires that these two elements be intimately conjoined, something which the liturgy itself never tires of repeating every time that it prescribes an external act of religious worship. Thus, for example, it exhorts us, when it speaks of fasting, "that what our observance professes externally should have its effect internally."¹² Otherwise, religion becomes formalism without foundation and without content. And you know, Venerable Brothers, that the divine Master thought unworthy of the sacred temple those who believe that they honor God with the mere

sound of well constructed words and with theatrical poses, and who persuade themselves that they can very well provide for their eternal salvation although they do not root out of their souls inveterate vices, and such men as these He drove out of the temple¹³.

The Church, therefore, wishes that all the faithful should prostrate themselves at the feet of their Redeemer so that they may profess to Him their love and their adoration. She wishes that

Therefore they are far from the truth and from the right understanding of the sacred liturgy, who judge it to be merely the external part of divine worship, the part which is the object of the senses, or who think of it as a sort of decorative series of ceremonies. They are no nearer the truth, who consider it to be a mere summary of laws and precepts which the ecclesiastical hierarchy has appointed to be carried out in the sacred rites.

That is why it must be carefully no-



the multitudes, like the children who met Christ entering Jerusalem with joyful acclamation, should sing hymns of praise to the King of Kings and the supreme author of every good, with songs of glory and of thanksgiving; and she wishes that on their lips there be prayers that are sometimes suppliant, sometimes happy and joyful, with which, like the Apostles beside the Lake of Tiberius, they may experience the help of His mercy and His power; or like Peter on Mt. Tabor, they should give themselves and all that is theirs to God the Eternal, led by the inspiration and the light of blessed contemplation.

ticed by all that God is not worthily honored unless the minds and souls are lifted toward following perfection of life, for the worship which the Church, united with her divine Head, renders to God has the very greatest efficacy for sanctification. Indeed, the Eternal, Father "chose us in Him (Christ) before the foundation of the world, that we should be holy and without blemish in His sight."¹⁴ All our prayers and exercises of piety, therefore, should work together to the end that they may turn and direct our spiritual energies to attaining this highest and most noble purpose.



¹ Cf. Pius X Apostolic Letter *Motu Proprio*, Tra le Sollecitudini, November 22, 1903.

² Psalm 68, 10; John 2, 17.

³ Pius XI, Const. *Divini cultus*, 9.

⁴ St. Augustine Sermon 336, n. 1.

⁵ Roman Missal, Preface.

⁶ Cf. St. Ambrose,
Hexameron, 3, 5, 23.

⁷ Cf. Acts 4, 32.

⁸ Code of Canon Law, can. 1178.

⁹ Pius XI, Const. *Divini cultus*.

¹⁰ Roman Missal, Preface of the Nativity.

¹¹ Giovanni Cardinal Bona, on Divine Psalmody, Chapter 19, Sect. 3, 1.

¹² Roman Missal, Secret of Thursday after the Second Sunday of Lent.

¹³ Cf. Mark 7, 6 and Isaias 29, 13.

¹⁴ Ephes. 1, 4.

FRENCH TAPESTRIES IN NEW YORK & CHICAGO

In an art like that of tapestry, and especially in such a varied and comprehensive display of examples as those at the Metropolitan Museum¹, one sees well how all tapestry makers, centuries apart though they may have lived, speak the same language. They are akin, one race almost, because of their one craft. The weaver of one age stepping into the shop of another age would be at home; he could almost take on the work left by the man who is resting to eat his lunch and continue it for him. Although they could not understand a word of each other's French, they speak the same manual language of looms and bobbins.

In another direction, however, the man of one generation is more akin to his own contemporaries in other crafts than to his forbears or successors in his own.

All fishermen, for example, are akin to St. Peter and can speak a common language with him, a language of line, nets and tackle; of storms, winds and

fogs; of cleaning fish, of barrels, oars and rudders. Vertically they form one clan. Yet horizontally, the XXth-century fisherman can speak of his radio, his truck, his motor, his oil, his newspaper, only with his own contemporaries, even though they may know nothing about fish. With his forbears, he belongs to his *craft*; with his contemporaries to his *culture*.

By far the best tapestries on display are the ones of the Apocalypse of Angers woven in the XIVth century; they are practically the oldest European tapestries preserved. A noble subject; beautiful wool of clear varied colors cleverly woven so as to bring out an excellent design; freedom of execution; skillful blending of shades; a suitable scale with architecture; all these may be found and marvelled at in these works of a truly fine art.

Unfortunately from those first tapestries on, one witnesses a gradual decadence, in spite of the real excellence of the later work. The big royal tapestries

almost immediately lost their respect for architecture and so the best tapestries from the point of view of scale remain the all over patterned "armorial"² and "mille fleurs"³ ones woven by travelling weavers according to the old manner but specialized by their own folk-ways.

These fine floral patterns must have been so much a part of the weaver's training that we find them gracing with their exuberance every available corner of the "life of St. Stephen" and "life of the Virgin" groups of hangings. These two series of tapestries are truly moving, by the excellence of their subject matter and the loving perfection of their workmanship.

In his introduction to the catalogue M. Pierre Verlet says that, in this Exhibition, the American public was spared samples of the XIXth-century tapestries because, by that time, the technical skill of the weavers had become so proficient at imitating oil paintings in wool that the art had reached an all time low; but that a reaction has set in and that XXth-century tapestries are now successfully returning to the splendor of the medieval products.

In view of these optimistic words, the modern tapestries are a bitter disappointment. Today's weavers are still trained to copy paintings and they do so with as much servile docility as any weaver of the XVIIth to the XIXth century. It is only the style of painting that has changed. The weavers now industriously copy bright colored instead of dull

brownish paintings. But the technique of paint and brush still dominates that of dyed wool and shuttle. Some weavers, it is true, work in close collaboration with the designer of the cartoon. But alas, although it is good to see the designer learning more about the craft, it is sad to think that he does so only to dominate it all the more in the detail of every thread. Why does he not put his own hands to the work and spend the long hours at the loom, becoming a good craftsman instead? A new race of weavers will have to be born in a new world in which they trust themselves and are trusted by others in the choice of line and color and pattern if we are to have tapestries as beautiful as those of the ancients.

Secondly, the use of chemically dyed yarns and a standard of absolutely uniform weaving produce large areas of deadly bright color, unrelieved by any accident and thus exceedingly unpleasant to the eye. The charming irregularities of the hand dyed wool blended with such skill and freedom in the Angers tapestries, is lacking entirely in the modern ones.

Finally the subject matters of the new tapestries are on the whole dismally feeble and un-memorable. One regrets the loss of so much labor expended on such meaningless objects, and one wonders whether the tapestries were not woven more to give jobs to the factory and display the art of the weavers than for any healthy reason.

A. B.

¹ The collection of tapestries on loan from the cathedrals and museums of France was shown in New York from November to February, and will be exhibited at the Art Institute of Chicago from March 17 to May 5, 1948.

² Notice the handsome armorial bed tapestries given by Chancellor Rolin to the Hôtel-Dieu (hospital) of Beaune.

³ Including those of the courtly and pastoral life and the celebrated unicorn tapestries with the red backgrounds.



Courtesy of The Metropolitan Museum of Art

THE BODY OF SAINT STEPHEN IS WATCHED BY BEASTS

Two angels carry the soul of Saint Stephen to heaven, while his body, cast to the beasts, is watched over by a lion, a monkey, a stag, a porcupine and a unicorn. This tapestry, woven of wool and silk, about six feet wide, is one of a set of twelve hangings which depict the Legend of Saint Stephen as it is related in the XIIIth century "Golden Legend" of Jacobus de Voragine. The tapestries were woven at the end of the XVth cen-

tury and presented in 1502 to the cathedral of Saint Étienne of Auxerre by Bishop Jean Baillet. They were designed to hang above the choir stalls of the cathedral and there they remained until 1777 when the canons, claiming that the legend of their patron saint did not conform with historic truth, sold the tapestries to the Hôtel-Dieu of Auxerre. The Cluny Museum now owns the complete set.



Courtesy of The Metropolitan Museum of Art

And the dragon was angry with the woman: and went to make war with the rest of her seed, who keep the commandments of God and have the testimony of Jesus Christ. *Apocalypse 12:17.*

TWO SCENES FROM THE

The Apocalypse Tapestries probably consisted originally of seven large hangings, about 15 feet high and 50 feet long, each hanging including two horizontal rows of seven separate scenes with alternating red and blue backgrounds. We are reproducing two of these scenes above. The exhibition's handbook published by the Metropolitan Museum gives us the following facts concerning the history of these superb tapestries.

"The set was commissioned about 1375 by Louis I, Duke of Anjou, from the Parisian weaver Nicolas Bataille to decorate the halls of the Castle of An-

gers. According to the records, Louis borrowed a manuscript of the Apocalypse from the library of his brother, Charles V, King of France, for use in designing the tapestries and employed the king's painter Hennequin of Bruges (identified as Jean Bandol) to paint the cartoons. The date of the completion of the set is a matter of dispute. The fourth hanging, all the parts of which are shown in the exhibition, must have been woven before 1384, as it bears the cipher, an interlaced L and M, of Louis I of Anjou, who died in that year, and his wife, Marie of Brittany. It is probable that the last hanging was



Courtesy of The Metropolitan Museum of Art

And there came one of the seven angels, saying: Come I will shew thee the condemnation of the great harlot, who sitteth upon many waters. *Apocalypse 17:1.*

APOCALYPSE TAPESTRIES

finished by the end of the fourteenth or the beginning of the fifteenth century.

"The tapestries are said to have been taken to Arles for the wedding of Louis II of Anjou and Yolande of Aragon in 1400, but they were returned at once to the castle of Angers. Yolande, who died in 1442, willed the tapestries to her son René, and in 1474 René bequeathed them to the cathedral of Angers, where they were hung for the first time in 1480 for the entry of King Louis XI. A document of 1505 states that René's bequest consisted of six hangings. A seventh hanging was presented to the cathedral by Anne of

France, a daughter of Louis XI, in 1490.

"For over two centuries the tapestries were considered to be among the most cherished possessions of the cathedral and were brought out on festival occasions to decorate the great nave of the church. In 1782, however, the set was discarded. In 1843 it was sold, but shortly afterward it was bought for 300 francs by Monseigneur Angebault, who returned it to the church.

"As a result of neglect during the eighteenth century, when Gothic art was in disfavor, some pieces were lost; but, fortunately, seventy-two scenes out of the original ninety-odd have survived."



Courtesy of The Metropolitan Museum of Art

THE DELIVERANCE OF SAINT PETER FROM PRISON, *Acts 12:16-9.*

This tapestry is part of a set illustrating the Life of Saint Peter which was ordered in 1460 for the cathedral of Beauvais by Bishop Guillaume de Hellande to commemorate a peace agreement at the end of the Hundred Years' War.

A CORRESPONDENCE

ON A SYMBOL FOR PHILOSOPHY

"Sr. Mary Elizabeth" has kindly allowed us to publish the following correspondence which resulted from her need for a suitable symbol for Philosophy. We think that much of the value of the correspondence lies in the fact of its

authenticity. It exemplifies the way in which a real problem was met by real people, and a solution obtained. The only change which has been made is in the substitution of fictitious for the real names.—The Editor.

March 12, 1947

Dear Sister Mary Elizabeth:

I do not know what I would use for a symbol of Philosophy. It seems that it is concerned primarily with learning and therefore the light of wisdom above the book ought to be as good as any that I can think of. Another is the Holy Ghost descending on a book, or



the lamp of knowledge which enlightens all. Another might be the key and book. Philosophy helps to an understanding of first principles and thus the Alpha and Omega might be used.

A good discussion with Father Richards as to the reason and aim, formal



cause, etc., of philosophy will help you to arrive at the definitive symbol or emblem for it. "All truth," says St. Ambrose, "by whomsoever spoken, is from



the Holy Ghost," suggests that the Holy Ghost can hardly be omitted from an appropriate symbol for Philosophy.

Let me know what answer you arrive at.

With every best wish in Christ, I am,

Sincerely yours,

C. T. Michaels

March 23, 1947

Dear Mr. Quinn:

We need an emblem for Philosophy. One of the art students painted a mural to represent our college, there are five figures in it: a group of three girls (in college gowns), holding open books that they were studying till they were interrupted by a nun, representing Philosophy, and compelled to take notice of Philosophy who, in turn, directs their

gaze toward Theology, which is represented by a priest holding a closed book having the emblem of Revelation for a cover design. No one can devise a suitable emblem for Philosophy to paint into the open book of the nun.

The girls represent respectively: literature and the arts, history and social studies, and science and mathematics.

Don't tell me to ask Father Michaels, I have asked him and he told me to ask our chaplain Father Richards, but I had asked him before, so in desperation I turn to you. You must give me the answer because you are the last resort.

Yours in Christ,

Sister Mary Elizabeth

March 29, 1947

Dear Sister Mary Elizabeth:

Your letter of March 23 reached me today.

I found, to my surprise, that I had no ready-made answer to your problem:—a symbol for Philosophy. I have done some thinking on the matter, and offer you the results of it, for what they may be worth.

Philosophy, of course, is, etymologically, the love of Wisdom. Wisdom has built herself a house. Wisdom is one of the Gifts of the Holy Spirit. Wisdom consists in understanding things more and more as God knows them to be, in their true relations to one another and to Him. As we gain in Wisdom we see things more and more orderly and more and more closely related to one another. G. K. Chesterton, in writing of the mind of St. Thomas, refers to it as "Revolving like that cosmos of concentric spheres which must always be something of a symbol for Philosophy." And the symbolism of the Sun, as the illuminator of minds as well as bodies, is world wide. And so forth.

Here are four ways that occur to me of presenting these ideas. To keep the

emblems simple and unconfused, all the ideas cannot be combined into one, but all those I have mentioned are shown either here or there.



1. The House of Wisdom. It has seven pillars and three steps leading up to it. The eye of the dome is open, and a ray of Light from the Supernal Sun illuminates the whole house. This is Philosophy as an edifice, as something built.



2. The cosmic idea referred to by Chesterton. The Sun, center of universe, the Day's Eye (the flower daisy was originally a "little sun"), surrounded by its orderly satellites in their ruled orbits. "A machine made of all the wheels of all the worlds In the world of that mind (St. Thomas') there was a wheel of angels, and a wheel of planets, and a wheel of plants or of animals; but there was also a just and intelligible order of all earthly things, a sane authority and a self-respecting liberty, and a hundred answers to a hundred questions in the complexities of ethics or economics."

3. This shows the radial rather than the circumferential aspect of Wisdom. God sees all things as they ARE, *sub*



specie aeternitatis, free from the bondage of space and time. We stand outside the circle when we are satisfied with the mere appearance of things. Philosophy leads us within the charmed precinct, and helps us to look deeper into the realities, the causes, the reasons, the powers and the laws. Obviously, no human mind can penetrate to the center, but those who see deeper, see things in closer relation to each other and to God.



4. The most ancient symbol of all these truths is the wooden wheel, with felloes, spokes, hub and central eye. Many learned men believe that symbolic wheels were made before even a "practical" use had been found for them. The "Sun Wheel," or Mandala, is the earliest of all discovered human symbols, I believe. In any case, the wheel is a perfect symbol of the universe, and the understanding of it. In the center is a motionless point; around this all turns; this undimensioned point gives all its meaning, and to it all things and all motions are referred. This "silent center of a turning world" is the eye of the wheel, the Sun of Justice.

It is interesting to notice that the word "eye" is used to describe the center

in each of these symbolic forms. When we speak of Wisdom, it is just to speak of Eyes and of Light.

Yours in Christo,

John Quinn

April 13, 1947

Dear Mr. Quinn:

Your kind letter reached me in due time and I am very grateful for the time and thought you gave my problem. It seems the problem is a big order. Since Father Michaels told me to discuss it with Father Richards I asked him which of the symbols to use, but he had some objection to each one, so I asked him to write it out and I should send both you and Father Michaels each a copy and see what you think, and here it is. If you three get your heads together you will work out something really good.

The mural is still waiting to be finished. I sent Father Michaels your letter and his is enclosed in this one.

It is asking a good deal but evidently it needs to be done.

Yours in Christ,

Sister Mary Elizabeth

Notes by Rev. R. B. Richards

ON A SYMBOL FOR PHILOSOPHY

We are trying to find a symbol or emblem for Philosophy, to go along with similar ones for the Liberal Arts such as appeared in a recent issue of the C. A. Q. That at least is how we started; and we modified our plan to include these:

For Theology—either Chi-Rho or Alpha-Omega, etc.

Arts—IX Muses or pen, brush, etc. Math. & Science—Triangle, atom, (or an Ivy).

History—S. P. Q. R.

Let me take up the symbols so far suggested for Philosophy.

Father Michaels:

—Alpha-Omega, from its use in the New Testament, invariably calls up the thought of our Lord, and therefore fits Theology better than Philosophy.

—The Dove—for the Holy Ghost—the same.

—In another light both the Dove and the lamp refer to *all* knowledge, not to Philosophy specifically, and the lamp—of learning—more to History, than to speculative studies.

Mr. Quinn:

—The House of Wisdom, seven-pillared and open-domed, reminds one at once of the Pantheon at Rome; the VII pillars come from the Old Testament, (? Book of Wisdom), and the number VII immediately calls up the VII Gifts of the Holy Ghost—which belong to Mystique. There were no statues of Sages in the Pantheon.

—The concentric Cosmic Spheres—of Ptolemaic astronomy, as in Dante (therefore *not* the Sun, but the *Earth* at the center). G. K. C.'s words do not mean that this is a good symbol of Philosophy, but that this conception will always be of interest to Philosophy, or to Philosophers (although displaced in Science).

—Anyhow, the Spheres, and both the Wheels, refer to the Order of *Existence*, not the Order of *Knowledge*, whereof Philosophy is but one—albeit the highest—part, and the central eye is a kind of parallel to the Alpha-Omega; it would be more readily taken as the Eye—or mind—of *God*, than that of *man*.

—Philosophy and numerical symbols:

One—the earthly—or natural—Wisdom: subordinate to the Heavenly Wisdom of Theology (and Mystique).

Two—the division of Philosophy according to kinds—i.e.,

Speculative (Cosmology, Psychology, Major Logic, Metaphysics) and

Practical (Ethics, Politics, Economics, Poetics).

Three—knowledge of God (Metaphysics), *Nature* (Cosmology) and *Man* (all the others).

Four—knowledge of *Being* (Metaphysics and Cosmology and Psychology).

Goodness (Ethics—Politics—Economics), *Truth* (Minor and Major Logic), and *Beauty* (Poetics).

Philosophy must not be confused with *all* knowledge; nor with all earthly—natural—Wisdom (for History, at least, is a kind of minor Wisdom); nor with Theology (as those of an Augustinian cast of mind are always in danger of doing); nor the order of *Knowledge* with the order *existence* (which is Ontologism or Idealism à la Hegel); nor its separate parts with the other kinds of knowledge to which they are related (as Cosmology with Physics, Psychology with Biology, Metaphysics with Theology, Poetics with Literature, etc., etc.).

Appendix—The Triskelion is rather a symbol of bodily activity; it has been used in the coat of arms of—I think—Genoa: never, so far as I know, for Philosophy, (and anyhow the three legs—or rays—are equal: yet Metaphysics is *more* than an equal *third* of Philosophy in the division: Physics—Metaphysics—Morals).

I am almost as far away as I ever was. As the Hindus say: *Neti, neti!*

What is Philosophy? It is *natural* knowledge of *all* the realms of being (or existence), *in terms of the four causes* (efficient, material, formal, and final).

April 17, 1947

Dear Sister Mary Elizabeth:

Father Richards says, "What is Philosophy? It is natural knowledge of *all* the realms of being (or existence) *in terms of the four causes* (efficient, material, formal and final)."

This gives me an idea. As it happens there are symbols for the four causes in current use. As far as I know, these symbols were not brought into relation with each other until rather recently, but individually they are ancient.



The square stands for the earth, and therefore for the material basis of things, and thus by analogy for the material cause. At an early period when geography and metaphysics were often confused, the earth was sometimes believed to be an actual physical square, with four corners corresponding to the points of the compass. The phrase "from the four corners of the earth" still exists as a sort of philological fossil in our language. Presumably the first idea was metaphysical, and the physical application, or mis-application, of it came after.



The circle stands to Heaven as the square stands to Earth. The primitive Eastern house or temple consisted in a square enclosure covered by a round dome, sometimes a hemi-sphere upon a cube. Many interesting architectural problems are involved in the transition from the square to the circular form,

reflecting the analogous problems in getting from Earth to Heaven. It is not unlikely that the octagonal form given traditionally to fonts and baptistries was suggested, in part at least, by the fact that the octagon is the first step from the square to the circle by the method of cutting corners. But Heaven is man's final cause, Glory his destination; it is for ultimate union with God that we are created, so the circle is naturally the type of final casualty. The endlessness of the circular line and the perfection of the circular figure probably also connected it with ideas of Eternity and Heaven.



The six-rayed sun or star expresses the idea of energy, the force that moves things, that changes the potent into the actual, the unformed into the informed. It is the spark of life which is the means by which change comes about. It therefore affords a natural symbolism for effective or efficient causality.



And finally the triangle is an ancient symbol for intellect, and therefore for those forms which have their origin in intellect. As the number four stood for matter, so the number three stood for that arrangement for which matter longs, "Materia appetit formam ut virum femina."—Furthermore, just as in artistic matters a formal cause is built up, so to speak, from the artist's knowledge of purpose, of material, and of means, and yet is not just these three knowl-

edges but a new *thing*, a new being in its own right; so a triangle is made up of three straight lines, and is a thing in its own right also. And in ancient symbolism, the equilateral triangle and the eye are often associated in various contexts to express ideas of knowledge and illumination.

It is interesting to notice further that whereas Final Cause, Efficient Cause and Formal Cause are among the Holy Names of God, and Material Cause, Prime Matter, Chaos, Old Night are not of the Holy Names; that the circle, the six-rayed star and the triangle are all ancient Sun symbols, whereas the square is not. And the Sun, as Dante says, is among all things visible the most appropriate symbol for God.

I suggest that these four old symbols be combined in some legible way, so as to express together the aetiological aspect of Philosophy.

Sincerely yours,

John Quinn.

April 24, 1947

Dear Mr. Quinn:

Father Richards likes your last idea and it also gave him ideas. I am submitting them to you, but you need not send back any of the manuscripts that I sent you, for I made copies of them, but I will be glad to get your version of the possible arrangements of the symbol for philosophy and your explanation of the same.



The intersecting lines represent the height and depth, the length and breadth of Metaphysics,—essential or First, Philosophy: cf. Maritain, *Degrees of Knowledge*, Introd.



Therefore, they and the four "causes" —ought perhaps to be drawn in blue,— cf. E. I. Watkin, *Bow in the Clouds*.

The four *aitia* or causes ought to be set so that Efficient is opposite to Final, and Material to Formal; cf. S. Th. Aq. in *Met. Arist. V.*, lect. 2,—774 sq.



"Quella Roma onde Cristo é Romano"
Dante

Symbol for History and Social Studies.

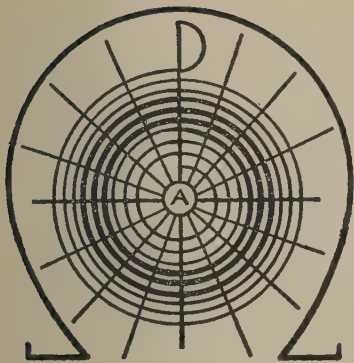
* * *

Historical Time
and the Eternity of God.

The spiral movement of History— cf. Chris. Dawson, *Progress and Religion*. God the Alpha and the Omega —the latter expanded into the circular symbol of eternity.

The Incarnation as the Center and Light of History.

Christ is the exemplar of creation, and the ultimate judge of the world.



Nine whorls to the spiral:

- 3 fainter at the center —Past
- 3 dark —Present
- 3 fainter at outside —Future

Spiral begins and ends on vertical line of XP,—plainly.

What do you think of the symbol for the Social Studies?

Sincerely yours,

Sister Mary Elizabeth

May 9, 1947

Dear Sister Mary Elizabeth:

A symbol is more like a NAME than it is like an ARGUMENT. It speaks to a mind already instructed. It is therefore usually effective when simple, and less effective when complex and involved. Most of the designs you have sent seem to me to suffer from over-complexity.

A. For the symbol for *Philosophy* I like best the four *aitia* around a cross which is also a Chi Rho. I have combined them as Father Richards recommends. I have made them large to give the symbol as a whole maximum legibility. It is a general heraldic rule to make bearings as large and bold as the space permits.

You will find a sketch for this at the bottom of this letter.

B. The symbol for *Historical Time and the Eternity of God* seems to me open to several serious objections.

1. A circle, or a circular snake with his tail in his mouth, represents, on account of its endlessness, Eternity. (This, incidentally, is one reason why the circle is used for final causality. Our end is eternity.) The letter Omega is not a circle, and has two ends, and therefore does not make a symbol of Eternity by being rounded. It is still Omega.

2. Time is generally thought of as cyclic, (daily, weekly, monthly, yearly and secular cycles). Time therefore may be represented as a point travelling around in a circle. If the point is at the same time travelling regularly either toward or away from the center, its path will be spiral. A centripetal force will make an inward and a centrifugal force an outward spiral. Spirals progress either toward or away from a center.

But all tradition assigns to the transcendentials, being, truth, goodness, beauty, a central position. God has been described as like a sphere whose center is everywhere and whose circumference is nowhere. Heaven is the place of most being, of intensest activity. The center is the focus of the positive. Light, heat and glory emanate from the sun. Darkness, cold, and dullness are mere privations, and they increase as we depart from the sun. Absolute darkness and absolute zero centigrade are merely *nothing, no light, no heat*. And so St. Thomas teaches us of Truth and of Goodness and their opposites. We seek and find them in God. As we depart from God we lose them.



The inward spiral therefore is a beautiful symbol of the life of grace, the soul

being drawn gradually to God at this still center of the turning world, and the outward spiral an equally accurate symbol for the life of wickedness, drawn away from God by the love of self. The symbolism has been worked out quite elaborately, especially with a cone instead of a plane surface, and is very instructive.

This figure may be used to signify the dual fate of mankind, the historical *either or*. The most important fact of history is that some men will to be saved and some will to be damned. An outward spiral starting from Alpha, and proceeding through past, present and future to Omega as Eternity, seems to me out of touch with these conventions.

3. Past, present and future are often thought of as *Time dimensions*, somewhat analogous to the three spatial dimensions, and in a certain sense equally real. This is quite untraditional. The distinction is between the NOW, and NOT NOW. *Now* for human beings with limited minds is an infinitesimal instant, which is nevertheless real, a spark of reality between the imaginary past and the imaginary future. *Now* for God is Eternity, *our* past, *our* present, and *our* future, all seen at once in their reality, *sub specie aeternitatis*. *Now*, for us momentary, for God everlasting, is the reality. For God there is no NOT NOW, because God suffers no limitations and is subject to no illusions. For us, limited as we are, there are two NOT NOWs, a previous and a subsequent, equally imaginary and delusive. I believe that it was with these notions of

Time and Eternity in mind that traditional peoples have performed ritual acts at dawn, "when it is neither Night nor Day, neither past nor future, but NOW," and therefore a time assimilated to Eternity. The representation of Time as a spiral divided equally with past, present and future seems to me to miss all this traditional wisdom.

C. I do not much like the cross with Chi Rho, INRI and SPQR for History and Social Studies. Perhaps I don't really understand it. But the thought behind it seems to me blurred. To me, as a symbol it does not sharpen and clarify, state succinctly, as a symbol should. It seems more like an attempt at an argument. I do not know what to suggest in its place.

Faithfully yours,

John Quinn



May 11, 1947

Dear Mr. Quinn:

Your kind letter came this morning. We shall use the symbol you suggest. It satisfies me.

It was especially good of you to take so much time out at this busy season and you have my sincere thanks.

Sincerely yours in Christ,

Sister Mary Elizabeth

JOURNALISM FOR STUDENTS

By Michael F. Moloney, Ph. D.

The art of journalism, rightly understood, involves none of the histrionics which are synonymous with Hollywood's conception of the city room. It does demand intellectual awareness—a mental alertness to the significance of events transpiring in the contemporary scene. It demands, too, a fine sensitivity to human values—for the successful journalist must have a many-sided interest in his fellow human beings and capacity to enter vicariously into the comedy and tragedy of the life around him. And finally, it demands from its practitioner the ability to communicate his spiritual, intellectual and emotional experiences effectively and efficiently.

All of this means that journalism must be based upon an exacting discipline. For the ability to sift fact from fiction, to separate the chance grains of truth from the bushel of error, to identify the truly newsworthy, whatever the pressure of time and circumstances, comes only when the journalist has learned to bring all his mental faculties to bear in a rigid process of analysis and synthesis.

It means, too, that the journalist must have at his disposal a diversified command of the written word. There is no place in his world for the blatant, the pompous, the bombastic, the roundabout. Simplicity and economy are the cornerstones of his prose but that prose must, as the occasion demands, run from the precise and unambiguous, in the news story, to the pulsating or astringent in the feature. And it is scarcely necessary to remind teachers that these qualities in writing can be acquired only

by diligent and long-continued practice.

Mental poise, then, and the ability to express ideas cogently and fluently are essential virtues which it must be the aim of every course of journalism to cultivate. They are virtues prerequisite to professional journalistic success but, even more important in the broad educational picture, they are basic qualifications for enlightened citizenship. It is perhaps not going too far to suggest that the potentialities of journalistic instruction and practice in the maturing of students have not yet been adequately exploited. By its very nature journalism can offer much to the student which the ordinary writing course cannot give.

To be specific, student journalism offers a three-fold incentive to the student writer. First of all, it gives a positive relevancy to the writing task. The ordinary writing assignment is likely to seem mere busy-work to the majority of students unless some means can be found to relate it to the student's other activities. It is all very well for us to say that if the assignment does seem boring the fault is with the student. Of course the resourceful individual can triumph over the dullest and most prosaic of subjects. But the typical student will bring little enthusiasm to his writing unless that writing is directly related to his other interests. Here journalism offers a sure appeal. When a student is set to writing of the activities of himself and his fellows, whether those activities be academic, social, athletic, or dramatic, he has first-hand knowledge of his subject matter and a vital interest in it.

Secondly, student journalism offers one of the strongest incentives to writing—the possibility of seeing what one

has written in print. Whatever the explanation for that appeal may be—be it mere vanity, or be it a deeper or more central urge to influence the thoughts and shape the opinions of others—there can be no denying its existence, and it is surely the part of the wise educator to make the most of it.

Finally, student journalism offers an opportunity to the teacher to make use of the pupil's competitive instinct to good advantage. Personally, I think the appeal to the competitive spirit is dangerous and that it is overworked in our schools, from kindergarten to college. (I know of nothing more gruesome than the practice of publicly rating students on their class standings. Aside from the possibility of errors in judgment which every conscientious teacher must be aware, such procedure is likely to focus entirely too much attention upon classroom accomplishments to the neglect of other vital aspects of the educational process.) Yet life itself is competitive and, within limits, cognizance of the competitive urge can be pedagogically sound. Nowhere, it seems to me, can it be more reasonably resorted to than in student journalism. Publication is the logical reward for superior work.

Needless to say, journalism courses cannot and should not replace, except to a limited extent, other writing courses in the curriculum. As I see it, the journalism course or courses can be used to focus, to synthesize, and to motivate the work of other writing courses, but the foundation for journalistic writing must be established outside the journalism class where a certain grasp of fundamentals should rightly be taken for granted.

As a final word, let me urge upon teachers the necessity of careful reading and correction of papers written for journalism classes. As a former news-

paper man, I know at first-hand the heartache attendant upon seeing one's best efforts dispatched to the limbo of the waste-paper basket by callous (or so they always seem) editors. But I also recall with gratitude the hard-bitten sub-editor, who, when the paper was "put to bed" and the rush to meet deadlines was over for the day, used to take me to one side and, handing me some of my discarded copy would say: "This is pretty bad, son. You used 600 words to tell a story that should have been told in 250." And then in his firm (and sometimes profane) way he would point out my faults. He was an exacting master, but I knew that he had my interests at heart, and, if occasionally I wrote a story which he could praise, he was as happy as I.

There is something so dreadfully final about anything which once appears in print that the teacher who allows a student's poor work to get into the school paper or literary journal is doing him a real disservice. Sometime or other that student is going to be disillusioned and the process, very likely, will not be a happy one. I am quite frank to admit that I am motivated by self-interest when I urge high school teachers, especially, to maintain rigid standards for their publication. For I still recall the icy tone and the rapier eye which transfixed me on one occasion a couple of years ago after I had dared to correct rather bluntly a theme written by a freshman student. "Why," she said, "I was the editor of my high school paper for two years and *none* of my copy was *ever* corrected." Judging from the quality of her writing I am sure that the latter part of her statement, at least, was true, but from time to time I still wake up shuddering at the thought of the mingled contempt and loathing she felt for one who dared to desecrate her brilliance.

VARIATIONS OF THE CROSS: For Christians, the cross is the most important of ordinaries. It is an honorable ordinary (see page 6) not a subsidiary, and may be varied by counter-coloring and/or by the use of the varied lines on page 5. Other variations follow:

CROSS QUARTERLY CROSS RAGULY CROSS ENGRAILED



CROSS FLAMANT CROSS VOIDED CROSS PIERCED CROSS DEGRADED or DEGREED CROSS PALL PATRIARCHAL CROSS



A cross that does not extend to the edge of the shield is said to be "couped" (meaning: cut off). Several small crosses in a shield are called "crosslets".

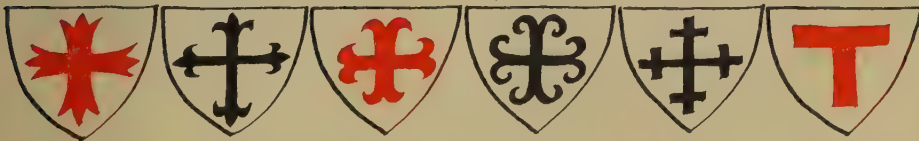
CROSS COUPED CROSSLETS



CROSS PATÉE or MALTESE CROSS PATÉE CONCAVE CROSS URDÉE CROSS POTENT CROSS POMÉE CROSS BOTONÉE or TRÉFLE



CROSS PATONCE CROSS FLEURY CROSS MOLINE CROSS RECELÉE CROSS CROSSLET TAIL CROSS



All coupé crosses may be made to end in a point at the base & then are called "fitchée", for example:

- a- cross fitchée
- b- cross moline fitchée
- c- cross potent fitchée



EXERCISES

- 1- a cross quarterly silver & azure.
- 2- per pale, sable & silver, a chevron between three crosslets counter-colored. [gold.]
- 3- counter-ermine, a bend gules, above all a cross moline
- 4- gold, a cross pomée gules between four crosslets sable.
- 5- gold, three crosses fleury fitchée vert.
- 6- sable, on a bend gold, three roundels gules between four crosslets of the field. [fitchée sable.]
- 7- silver, a chevron raguly between three crosses botonée
- 8- silver, three crosses moline gules, silver
- 9- purple, six maltese crosses, three, two & one.
- 10- per bend, azure & silver, a cross potent counter-colored.
- 11- ermine, a cross patonce gules, a bordure indented sable.
- 12- vair, a cross crosslet gules.

VARIED FIELDS are a further development of the "parted fields" on page 4. They are formed by dividing

PALY OF SIX BARRY OF EIGHT BENDY OF SIX



the shield into an even number of sections: 4, 6, 8, 10 or 12, the number to be specified. The first named tincture usually occupies the chief or dexter position.

Varied fields admit of a charge of any tincture being placed over them.

It is important that these fields have an even number of sections, so as not to be confused with pallets, bars & bendlets. For example:

- a- paly of four, Sable & silver.
- b- silver, two pallets sable.



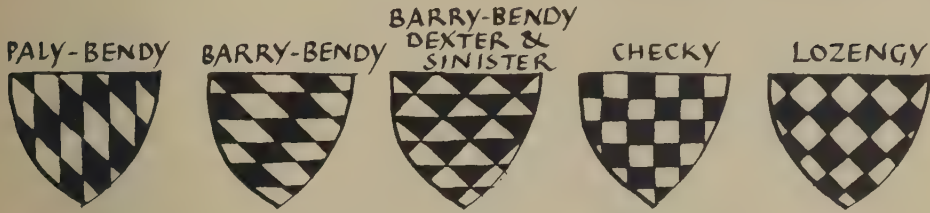
Paly is a field, whereas the pallets are a charge upon a field.

Paly, barry & bendy may also be formed of the varied lines on page 5. For example:

- a- barry wavy of eight.
- b- paly dancetty of eight.



Combinations of paly, barry & bendy produce.



EXERCISES

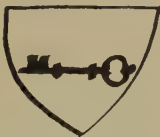
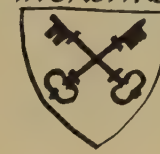
- 1- party per pale gules & bendy of ten ermine and sable.
- 2- paly of six, gules & gold, a bordure engrailed sable.
- 3- barry-wavy of ten, azure & silver, a baton gules.
- 4- paly of eight silver & gules, on a chief azure, three annulets of the first.
- 5- lozengy ermine & vert, a cross sable.
- 6- quarterly sable & checky silver and gules.
- 7- bendy of six gules & silver, on a canton vert, a rustre of the second.
- 8- per pale azure & barry bendy silver & gules.
- 9- per bend, paly of six gold & sable counter-colored.
- 10- gold, three bars dancetty vert.
- 11- paly-nebuly of four gold & gules.
- 12- barry indented of four ermine & azure, a chevron [sable.

ARRANGEMENT OF CHARGES:

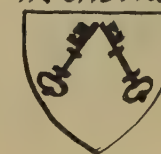
PALEWAYS

THREE KEYS
IN PALETWO KEYS
INCROSS

FESSEWAYS

THREE KEYS
IN FESSETWO KEYS
IN SALTIRE

BENDWAYS

THREE KEYS
IN BENDTWO KEYS
IN CHEVRON

THREE KEYS



COMMON CHARGES may be divided as:

- a- natural things (mineral, vegetal & animal)
i.e. God's works of creation.
- b- man-made things, i.e. works of art.

"From the highest of things celestial, to the lowest of things terrestrial, animals of every description, birds, fishes, serpents, - all manner of things were charged upon the shields of medieval warriors; and each took the creature best fitted to his estate, or whose nature and quality did in some measure quadrate with his own or whereunto he himself was in some respect in quality like, or wished to be resembled to."

a- WORKS OF CREATION

SUN IN SPLENDOR	MOON IN HER COMPLEMENT	MOON DECRESCENT	MOON INCRESCENT	CRESCENTS
ESTOILE OR STAR	ESTOILE OF EIGHT RAYS	ROSE	FLEUR DE LIS	POD OF BEANS
OAK LEAF	LAUREL LEAF	SLIP	CARBO or SHEAF OF WHEAT	FAGGOT
ESCALLOP	OSTRICH FEATHER	HEART	HAND (sinister) APAUMEE	HAND (sinister) CLENCHED

EXERCISES

- 1- azure, three fleur de lis gold.
- 2- silver, a rose gules, barbed vert & seeded gold. (The word "barbed" describes the tincture of the bud covers or sepals; "seeded" describes the tincture of ^{the} center of the flower.
- 3- azure, a cross couped between four crescents silver.
- 4- silver, a moon increscent gules, a bendlet vert over all.
- 5- gold, three escalops purple.
- 6- silver, a cross azure, in dexter chief an estoile sable.

The most important heraldic animal is the lion, who shows courage & generosity.

LION
(RAMPANT)



LION ARMED (claws) &
LANGUED (tongue) GULES



THREE LIONS
PASSANT GUARDANT



→ LION
PASSANT
(walking)
GUARDANT
(paw up)

← More
than
three
Lions are
LIONCELS

HORSE



STAG



BEAR



BOAR'S HEAD
ERASED



BULL'S
HEAD



RAM



ETC.

The eagle, the king of birds, shows daring & strength.

EAGLE
(DISPLAYED)



DOUBLE HEAD
EAGLE



EAGLE
ARMED GULES



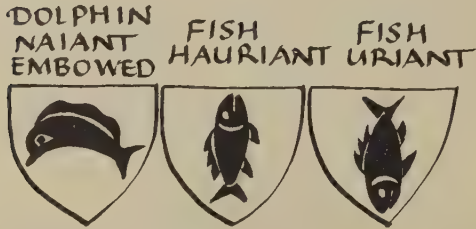
EAGLETS





Also heron, crow, duck, dove etc.

Fish are usually described by name: carp, eel, herring etc. The most important fish in heraldry is the dolphin.



NAIANT = swimming.
EMBOWED = curved
HAURIANT = head up
URIANT = head down
ADORSED = back to back
FINNED = tincture of
finns & tail

EXERCISES

- 1- sable, a lion gold, armed & langued gules.
- 2- gules, three lions passant gardant gold.
- 3- gules, a beehive between three bees gold, on a chief silver, three crosses bottonnée fitchée sable.
- 4- silver, a chevron azure between three martlets gules.
- 5- gold, two fishes hauriant adorsed sable, finned gules.
- 6- silver, an eagle vert, crowned & armed gules.
- 7- gules an own silver.
- 8- ermine, three eagles gules.
- 9- gules, on a bend gold a bear sable
- 10- gold, a bull's head sable, ringed gules.
- 11- per bend silver, a lion sable, and barry of twelve gold & gules.
- 12- vert, a cock silver armed gules, on a chief indented of the second, three fish naiant of the third.

§ _____ §

6- WORKS OF ART

Since heraldry was military in its origin, but soon extended to other

domains, we may distinguish among man-made things:

- | | |
|---|--------------------------|
| { | 1- military tools, |
| | 2- ecclesiastical tools, |
| | 3- trade tools. |

CROWN SWORD ARROW SHEAF OF ARROWS BATTLE AXE MULLET (*)



TOWER CASTLE SCALING LADDER TENT OR TABERNACLE HATCHET ANCHOR



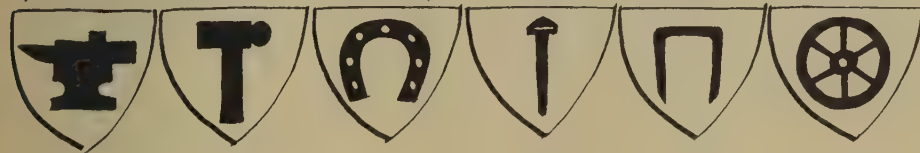
MITRE CROZIER CHALICE CIBORIUM or COVERED cup BELL OSTENSORIUM or MONSTRANCE



BOOK COMPASSES KEY HOURGLASS CITY MORTAR



ANVIL HAMMER or MARTEL HORSE SHOE NAIL STAPLE WHEEL



YOKE PADLOCK CAULDRON TUB FIRKIN or GRIDIRON BARREL or CASK



ETC.

(*) The mullet must not be confused with the estoile or star. It is considered by some to be a spur rowell, hence the hole in its center.



EXERCISES

- 1- vert, three crowns gold.
- 2- azure, an anchor silver.
- 3- silver, three books gules.
- 4- sable, a padlock between three keys gold.
- 5- paly of eight, silver & gules, on a chief azure, nine mullets of the first, five & four. [colored.]
- 6- per pale, azure & silver two keys in saltire counter
- 7- ermine, on a bend gules three mitres gold.
- 8- azure, a bell silver, on a chief wavy of the second three mullets gules.
- 9- gules, a cross of four horse shoes gold.
- 10- gold, a compass between three roundels sable.
- 11- silver, two hatchets in saltire azure.
- 12- silver, a tower gules, two martlets azure in dexter and sinister chief respectively.

EXERCISES

- 1- Design arms suitable for yourself (or a friend, or for yr. school, club or scout troop etc.). Students should be prepared to give a reason for their selection of specific charges & to execute the shield neatly about 4" wide, adding motto on scroll
 - 2- Look up the arms of your own diocese, bishop, school, city or state, & execute the shield in its correct tinctures.
- CAUTION: Arms Designed in the last few centuries are often unsuccessful because of their complication & their naturalism. Students should learn to think heraldically", i. e. in terms of legible symbols, & feel free to improve upon weak examples which they might meet in ordinary use.
- 3- Make up the same shield in large size, abt. 15" wide.
 - 4- Make a poster of the seal of the U.S.: an eagle displayed grasping in dexter claw a branch of 13 laurel leaves, in sinister claw a bunch of 13 arrows; on his chest, a shield silver, six pallets gules, a chief azure; from his bill, a scroll bearing the words: "E pluribus unum"; over his head a constellation of 13 stars. (See the seal on a \$1.00 bill)

THE END

It is hoped that this brief introduction to the practice of heraldry will encourage the student to further study of this art.

ERRATUM: The bottom line on page 6 should be: azure, a pale engrailed silver, instead of the reverse.

SUPPLEMENT TO "THE CATHOLIC ART QUARTERLY", VOL XI, No 2, NEWPORT, R.I.

THE LIFE & TEACHING OF ERIC GILL

A STUDY IN INTEGRITY

By Conrad Pepler, O. P.

What do we mean by "integration"? A creature is integral when it possesses all it needs for perfection and completeness. A thing can remain essentially intact without being whole or integral. A car on its trials with engine, wheels and chassis only is essentially a car but it has no integrity. Or again we use integrity of a character that has preserved the wholeness of a good moral life or of fidelity to truth, as opposed to the one who has compromised either of these perfections by his conduct or dishonesty—for even should he repent he will lack something; he will lack that unity of a life unbroken by sin. By integration, then, we mean that quality of wholeness which is given to a thing when it is finally completed; and when applied to human life this quality can only be gauged with respect to the whole of life from childhood to old age, a life begun with a certain perfection given by God the Creator, but with a hundred conflicting possibilities and powers which have to be co-ordinated into a whole, i.e., integrated.

It is just this element of intactness which is absent in modern life. We manage on the whole to preserve the essentials of life for we continue, at least barely, to live. But there is no sense of completeness about it. Our home life is one thing, our work another, our leisure another, and our religion something apart from all these; all are di-

vided off into separate compartments. Life is never a whole; it is chock full of compromises. Modern life is a series of disconnected jolts, like a long cross-country train journey when the passenger has to change trains every half-hour.

But we can take the life of Eric Gill as a whole, and therein lies the secret of his greatness and the authoritative power of his teaching. For his words and doctrines proceed from a whole life, unlike most of our preaching which comes out of our heads instead of from our lives and is therefore without force because without integrity. The *Autobiography* rounded off Gill's life as a whole, as Eric Newton wrote in reviewing it: "His life when it came to its end was extraordinarily complete, and this book somehow rounds it off, like the cadence that rounds off a melody."

I do not mean to say that in the life of this artist nothing is lacking. I can hear his musical laugh mocking at such an absurd suggestion. He has made it clear in the *Autobiography* that he never fell into such pride as to imagine that his life was perfect in that sense. The only perfection of this nature is to be found in heaven. (Cf. *Autobiography*, pp. 8, 247-248.)

An integral human life can only be worked out with what we have, namely with a human nature seriously wounded by the sin of Adam, and the life we lead is an attempt, up to the last breath we take, to make up for this deficiency.

That is the point of integration—making whole something which is not complete. In another sense it was only at the Resurrection that Christ himself attained an integral life. Gill admits candidly throughout his autobiography that there were certain elements of life, in particular that of sex, which he never completely integrated. (Who indeed has done so? Let him throw the first stone!) But this man unlike others saw the need of bringing these things to completion, so that everything may hold together. And this was his goal. That is why he is the great modern example of integration. This too was given intellectual expression in his mind by St. Thomas's perfection of philosophy through Aristotle. For that is the source of Gill's conviction of the reality of *matter* and of *form* working together to make an integral man. Platonism could never have done that, for it made the body some unreal and somewhat unwholesome thing, a prison caging the bird-like soul.

Gill was essentially an artist; not, as he would say, an Artist with a capital A, but a maker, a worker, a craftsman. From his earliest years he used the gifts of mind and will that God had given him to create things, primarily to create his life, to make himself into a man and so to complete what God had begun in him. He made, with the skill of a great artist, not only his own life, but the life of a family and the life of a community. His life would have lacked the integrity we know it possessed had he not fashioned these three modes of life all in one.

In this process the most important piece of formation was his "invention," as he calls it, of his religion. Charles Marriott made this clear at the time of Gill's death: "In any consideration of Gill it is impossible to detach his artistic from his religious convictions, and there

was a similarity of approach in either case. As is generally known, Gill was not a 'born' Catholic, but was received into the Church at 21 (a mistake for 31). Like most converts he wore his beliefs very much on his sleeve, not to say the tail of his coat, and being an intellectual man he had a more conscious appreciation of the inner meaning of dogma, the 'epigram of experience' as it has been called, than most . . . He was first of all convinced that 'the whole nature of man' means exactly what it says, that is to say a compound of body, soul and spirit which must be expressed in everything he does. . . . This belief is at the bottom of Gill's hostility to industrialism which, as he pointed out in several essays, causes the disintegration of the workman." (*The Listener*, November, 1940.)

Although Charles Marriott has not expressed very clearly the integration of Gill's *Catholic* belief into his attitude towards industrialism, he has set his



finger on the central point. The Incarnation was God's seal upon the goodness of body, a seal which remained ever fresh in the Eucharist. If a man forsook that sanctification of human flesh by God, he disintegrated and fell into loose pieces. It was primarily, then, his Catholic belief that welded the whole manifold of life into a unity. Thus he spent the last years of his life in a campaign for bringing the altar of the Eucharist down among the people, so that the children of God might gather round the one table where the Body of

Christ lay. He assisted the boys at Blundell's school to revolutionise their altar on these lines; and he designed the church at Gorleston with the altar raised only on a small step, and standing in the very center of the church. In his own home at Pigotts he had the exceptional privilege of having the Blessed Sacrament in the chapel under that same roof, and when the priest offered the Sacrifice of Body and Blood from that simple altar he faced the noble flock of Gill's grandchildren—the parents and grown-ups being behind him, and Eric kneeling at the step to serve.

"The Word was made flesh—became a man and lived among men: He became a real man and really lived, son of a woman. And we have *seen* the Son, the Christ—Jesus the Saviour—he who saves—that is to say, he who makes us *whole*. For by reason of sin—i.e., ill will—we have, so to say, come unstuck. We are disintegrated."

The important thing about Gill's religion was that, even though it came to him from outside with all the impetus of the Roman Church's authority, he had in a sense made it for himself; he found or uncovered a "new religion" and learnt that it was the old. "I found a thing in my mind and I opened my eyes and found it in front of me. You don't become a Catholic by joining the Church; you join the Church because you are a Catholic." This is the secret of human integration, for the soul is naturally Christian; grace builds on ground that has had the foundations already dug and prepared. The true faith, since it has been prepared, as it were, by God for the final perfection of man, will not come to man as something uncouth and wholly strange. God is the author of nature and grace and he has but one will with which he made all things. This is not to suggest a kind of Pelagianism, as though a man could himself

make his religion with his own natural powers since he has a capacity for that religion. But granted that God moves the soul towards the faith a man can co-operate with that movement at first as though it were only inside him, later finding that it is a great objective reality which he can handle and see. This is where he finds his integrity—in the integrity of the divine plan—in the highest reality which rules over the whole of his life, every detail; this is the source of his completion.

And notice how this comes from outside in the form of authority, not from internal whims and fancies. "I saw a vision of the holy Church ruling the world in the name of God; ruling the world, laying down the law, speaking as one having authority, a magisterium." St. Thomas was a young revolutionary, but moving under the impetus of authority—so was Gill in accepting the most integrating power in his life from outside. But he did invent it; he made it his own, he discovered its foundations in nature. (cf. *Beauty Looks after Herself*, p. 18.)

This integrity in and through religion may be seen working for unity in all the varying facets of the life he made. No one will deny that he was an artist; but not so many, perhaps, will admit that he was an artist in all he did under the divine power. They will say that he had an artistic temperament, was therefore "Chelsea" and eccentric. They feel that much of his way of life was forced and unnatural, put on for the sake of display, as with so many would-be artists. Certainly I remember the occasion when he adopted baggy trousers that buttoned at the ankle, and thought them so admirable that he presented each male member of the community at Ditchling with a similar pair. (All the others subsequently gave these unpopular objects to their wives

to be made into clothes for the children.) But such foibles, if they could be called such, were all in the picture, part of a life he was making with his art, or, better, with his work or craft. He had a horror of what he called "Art nonsense" and the "Chelsea affectations." A typical remark of his is "The artist does the work, the critic has the inspiration." Lettering, drawing, sculpture, engraving, all the things he set his hand to, he brought to perfection; they were all part of his work and work was part of life, and so life and work were things worth making with *skill*, which is art. Art is not being faithful to nature with the faithfulness of a photographer, but being faithful to one's own human nature. And an artist is not faithful to his own human nature if he aims at "expression" and emotionalism—that is the source of aestheticism and artistic temperaments. The artist, making things with skill, works according to the nature of the material he uses (a statue of stone should look like stone and not like a recently expired corpse) and according to his own nature which perceives beauty in perceiving the *true* and willing the good.

In this sense Gill can be said to have invented his art as he invented his religion. When he defended his Leeds War Memorial against those who were horrified to see Christ turning be-spatted members of the Stock Exchange from the Temple precincts, he showed that he cared not for the critic or the connoisseur, but for the work itself which flowed creatively from his finger-tips. "There is an 'artistic' reason for the representation of modern English clothes rather than ancient Eastern ones. It is this: that the natural subject for the artist's manipulation is what he sees around him, what he has lived with and is intimate with, what he *knows*, rather than what he can learn by reading, or

by studying in museums. Reading is very misleading. Museums, full of the works of the past, destroy a keen sense of the needs of the present." (*War Memorial*, p. 7.)

The skilled work of the sculptor, engraver, writer, had escaped the sophistication of those who become self-conscious over their ideas and ideals and attempt to plank them on top of what they find in reality. There is no integrity in Gothic or Classical revivals when those styles are not part of the life of those who make them and live with them. That is why Balliol College and the Museum in Oxford are so impure, so disintegrated. This artist worked "in the round," integrally: "As artists it is for us to see all things as ends in themselves—to see all things in God and God is the end. To see all things beautiful in themselves. 'The beauty of God,' says St. Thomas Aquinas, quoting Denys, 'is the cause of the beauty of all that is.'" (*Beauty Looks after Herself*, p. 25.)

The sculpture of Eric Gill and his other work were not set apart from his religion, nor was his family life. It is in fact impossible to build up a completely integral life if religion is omitted from family relationships. It is this Christian family life that has left its impression in my memory more than any other of Gill's creations, for I was too young to follow his long talks with my father, Desmond Chute, Edward Johnston and the rest. That constant flow of words made the atmosphere which soaked into me and became part of me, no doubt, but I was not consciously battling with these truths for myself. There was that family life, though, which I was able to share freely. It was good and natural, for I remember the pig-killings and all the "innards" we used to sort out and help to make ready for eating—the liver and lights,

sweetbread and sausages. There was hot bread and, the great treat, hot cake straight out of the great brick oven.

On a higher plane there was the excitement of the arrival of the adopted baby boy. But there were yet higher things. There was Father Vincent and the rheumatically Irish P. P. struggling in the "lean-to" scullery-kitchen, each wanting the other's blessing ("No, Father, it is *you* who should bless *me*!")—to my extreme embarrassment for I was somehow mixed up in the *melée*. There were, too, the evening singing of Compline in the living-room and the agonised kneeling with bare knees on the cocoanut matting to say the Rosary. That was the test in a way: to a boy of a dozen years it might seem an awkward thing to sing the Office of Compline with the family in their living-room. It might easily in other circumstances have been a pose and any boy will hate a religious pose. But we all took to it as to the most natural thing in the world. So when Chute fainted during the Rosary and we had to struggle with the string of medals round his neck we none of us felt that it served us right for playing at being monks. The children, true, used to play at Vespers when the Little Office was sung daily in the chapel; but all this too was in the picture. Christian prayer was part of family life, and the essential part. It went with pig-killing and butter-making; it went with the great, jolly supper parties and home-made wines. If you make religion a private affair, which the husband and wife practise separately and alone, and the children, possibly, pick up in a haphazard way at school, then you are destroying the integrating force of the sacrament of matrimony. For it is a sacrament, a holy sign bringing grace; but it won't bring grace without the family co-operating. So these family prayers were in one sense the life of the



family coming from the Church. And some have since regretted that Compline was eventually removed from the hearth to the chapel where as a general rule only the men could attend since the womenfolk had to remain at home to put the babes to bed and prepare the supper. Even this Gill ultimately made possible as a family thing by having his chapel at Pigotts in the house.

A propos of the women of the family, some have been shocked by the account given in the *Autobiography* of the life of constant drudgery his wife and daughters had to support for the sake of his ideals. To modern standards thoroughly influenced by feminism as well as by a wholly erroneous view of work this picture has a seeming truth. The man created the beautiful figures and letters in stone, engraved and drew while the women did the chores, blew the smoky open fire, sweated by the brick oven or washed the milk pails and pans. If work is a bore then this sort of woman's work must be perfect hell. But work being regarded as a good thing, these girls and their mother were the happiest of mortals. And so they were. Anyone who knew them and could enter into the excitement of home-making with them would have considered the word "slavery" as a foul-sounding blasphemy. The *Autobiography* in fact makes this abundantly clear. It was the feminine side of the family who insisted at Ditchling on the pigs and cows and chickens and ponies and traps—what fun it was, too, learning to drive that handsome brown cob that

would fall on its knees unless you held it very deftly. The father of the family said he hesitated. And then again when Capel-y-ffin became too much even for these enthusiastic family workers it was the women who decided to go. (cf. *Autobiography*, p. 243.)

The self-sufficiency of the family was not an all-sufficiency, and since the society in which he found himself was aiming at the destruction of all sufficiency, Gill understood that he must seek another group, larger than his own family but far smaller and more manageable than the sprawling hordes of industrialism and big business. Today there is need to create for oneself not only a family life but also a community life, a small group of families supplying each other's basic needs and together fashioning a culture coloured by the hills and the trees around them, by the folk who are their neighbors—and innumerable were the local friends, farmers and their wives mostly—who will come in to help at the season when help is needed, haying and harvesting, calving and pig-killing. This culture of a community grows up from the locality though it is fed by the great Christian and classical heritage. Man is a social being as is shown by his gift of speech; but he cannot subsist on speech with his family alone; who would not become boorish and dull if kept within such strict and narrow limits? So he gathers other like-minded men and women about him.

The point about a small community of men helping each other to live and to live humanly is that it must become an integral part of the locality, each family quite distinct in character and yet sharing something in common with the other families. The deformity of modern mass-community living lies in the absence of any individuality in the homes and families, and the complete sameness of every house. Even if there

is a family there is no home-making. Every house has the same bleak modern furniture, the same drab curtains and formless pictures on the walls. This utter lack of character is most acute in suburbia and least apparent in the tenement. But the same levelling process continues so that a man can enter any semi-detached house in England, up north, down south, or in the darkling midlands, and find exactly the same cheerless interior; nothing is taken from the locality, nothing is given to the locality.

Hence the first thing a community must have in common is the locality, so that a community in Sussex will differ from one in Northumberland. Consequently between them Gill and Pepler got a farm. There were one or two fields as common property, so that the workshops and chapel could be built on the land they shared. But for the rest the complete farm was in the hands of one family which contributed milk, butter, eggs, wheat, and oats, etc.—at least in theory—to the whole group. They had to be rooted in the land, and the particular clay land with chalk Downs was a boundary like a sculptured and painted barrier cutting them off not only from the sea and so from Europe but in a sense from other counties in England. The problem of course was to become Ditchling folk and not just a hustle of cranks who were "toffs" or strangers in the pubs and inns, however friendly they might be. That was a problem that was never fully solved, and contributed to the break in the community and Gill's flight to the Black Mountains in Wales. The attempt was made however.

There was another thing equally fundamental that had to be in common, and that was their religion—and more than that, a particular way of life in that Catholic religion which has to be

the same throughout the world and yet at the same time "all things to all men." In an age when crumbling religions are dissipating their energies in a false humanitarianism which cannot see beyond its nose, in an age when even Catholics, as Gill saw them, refuse to face up to the moral and social implications of their Gospel and creed in opposition to the life of big business and industrialism, in such an age a community will need a strong, tough bond to bind all the units together—the Catholic religion made particularly applicable to present circumstances, and encouraging in a special way the Christian asceticism that strengthens moral fibers and counteracts the soft allurements of philanthropy. So a particular Christian rule of life was chosen, the rule of the Third Order of St. Dominic. Why St. Dominic, Gill explains briefly in his defence of the Leeds War Memorial, for "Behind him (i. e., Christ, in the carving) is the Hound of St. Dominic (*Domini canis*—the dog of the Lord) who is calling up the followers of Christ to continue the good work. This particular symbol of the Church is chosen because the Dominicans stand especially for Truth and it is untruth rather than ill will which is damning the modern world." (*War Memorial*, p. 10) Order in human living was required and the Order of St. Dominic was the pattern the community chose to regulate its life on the groundwork of religion. This meant *Prayer* and *Penance*, both flowing from a devotion to Truth.

Prayer: They gathered daily, and four times in the day, to sing the Little Office, the *Officium Beatae Mariae Virginis*, which had been the mainstay of the prayer-life of so many in pre-reformation Europe. There we used to gather to sing and recite the psalms. Gill in his smock-like overall and ankle-buttoned trousers and sandals too. The



others in their own working clothes; printers' ink, sawdust and shavings, paint, dye and flecks of wool, all those signs of a holy labour were brought in to praise the Lord and honour the Blessed Virgin. At Prime, 6 o'clock of a morning, the list of the Church's heroes, the Martyrology, was read in English, and the whole culminated in Compline, now, with the rest of the Office, transferred to the chapel. To work is to pray if thus interspersed with plain-song and psalmody; and thus the curse of labour was transformed by that clear voice of the artist singing the *In Manus Tuas Commendo Spiritum Meum*, at the close of his day of chipping stone into a form that when seen caused delight, a form of beauty. To the last days of his life Gill was faithful to the recitation of the Office. There is a wooded path at Pigotts which must still repeat those murmured psalms, for he was there often.



Penance: The rule of the Third Order added weight to the Church's law of fasting and abstinence, forbade worldly frivolities in dress or amusement. In fact its first name was simply the Order of Penance. In this way was the community trained in the austerities of St.

Dominic. It could be argued that it was not very penitential for such a man to cut himself off from the frivolities he had learned to despise. But this was another of his *inventions*. He had managed to remain uncontaminated by the cheap-jack pleasures of the 20th century, but surely not without an effort of will which was true asceticism. The children were occasionally tempted by the flesh-pots of Egypt, the cinema, the wireless and the expensive mechanical toys. They were not discouraged but they learnt easily that they were thus leaving the good life for something infinitely inferior and the "houses" made in woods and hedges, created from what God had given in the countryside there proved far more alluring than anything machine-made, however impressive in size or expense. And the financial poverty that came necessarily to a community that attempted to step aside from the flow of worldly degeneration was fully in keeping with the spirit of the Order. It became not the enforced poverty fraught with dangers and temptations, but the voluntary joyful detachment from specious wealth of which St. Thomas spoke with intense conviction when defending the same Order from its slanderers.

A community that is to last must necessarily be welded into a whole by authority and obedience. It was difficult for the women of the community to be active members of the Third Order, and so it was difficult for them to come within the framework of a rule which can be given only by authority. Even among those men who appeared regularly at the chapel it was not easy to exert the authority which was vested from year to year in the prefect. Twice the community proved inoperative for such reasons as these, at Ditchling and then at Capel, so that the final solution was that of a patriarchate. The head of

a growing family with sons-in-law engaged in different trades automatically becomes the head of a community and the patriarch acquires from nature the authority needed to bind them all together. The ultimate life at Pigotts was a community within the buildings enclosing the quadrangle performing the essential functions of a cloister.

All this flowed from Truth, the truth that constituted the life of the Order of Preachers. It was the Good Life because it flowed from man's nature, and consequently was bound to be also in accordance with the divine nature which made man. Here was something eternal, and therefore a dynamic power for integrating the entire cosmos within the orbit of the microcosm. But the eternal and the true is always present; it can never become outmoded or archaic. The one thing that stood out in all this life-making, this "invention" of religion, the making of the artist, the family and the community, was that Gill was essentially a man of the present, looking ahead and leading on to the future. The first drawing that he made as a boy of 15 was that of a railway engine, and in 1932 he describes the thrill of a journey on the footplate of the Flying Scotsman to Grantham and back. "Marvelous, simply marvelous—a jolly sight more marvellous than you'd expect and yet in some ways quite the opposite." This was not inconsistent with his life-making in the teeth of the industrialism which had given birth to these engines. He designed lettering to ornament them and to appear in the notices of the L.N.E.R. He has described how he escaped from the machine-made life as far as possible (*Autobiography* pp. 272-3); but it showed a mastery of the machine to be able to admire it when it was well made, made with skill and therefore artistic as so many plain and straightforward machines are. The

experience on the footplate was an experience of the primitive in the present. If one can be detached in this way from the machine, well and good; the trouble with most of us is that we are so attached to the machine as to be mastered by it.

He was, too, constantly alive to the problems of the present day. He did not pore over history books and try to emulate the behaviour of squire or serf in an "age of Faith." He tried to put eternal principles into the here and now; that marked his approach to Unemployment, the Land, Religion. It was no hankering for the "good old days." That should be clear from what has been said.

Finally, anyone who seeks to master reality, to apply truth the eternal to the human mess we are in at present, will



necessarily be a man of peace; so that we cannot conclude this study of integration without a word on the culmination of an integral life, that of the tranquility of order, the peace of conformity with nature human and divine. Gill was intensely devoted to the pursuit of peace, was a member of 'Pax' and spoke often for the P. P. U. Yet he had written between the two wars: "The Gospel records the occasion upon which God, in the person of Christ, used violence to enforce his will. Thus for all time the use of violence in a just cause is made lawful. Violence may not always be expedient, it must always be the last resort, but it cannot be called forbidden. Hence a representation of the turning-out of the money-changers has been chosen for a war memorial, for it commemorates the most just of all wars—

the war of Justice against Cupidity—a war waged by Christ himself." (*War Memorial*, pp. 5,6). And in the last war he went as a soldier when called, though he made no attempt to volunteer, and willingly availed himself of the opportunity of exemption. I can well remember going one evening to his house and seeing an insignificant-looking soldier, clean-shaven with an undistinguished chin, sitting at supper with the family. It was only the voice that revealed the man of the house.

He was therefore no blind pacifist; but the longer he lived, and particularly after his vision of Jerusalem, he seemed to find it harder to accept the fact that any modern war could be just. That followed necessarily from his judgment of the evil of industrial civilisation with its lust for filthy lucre. Everything is vitiated by the over-mastering desire for gain; it was therefore difficult to see how one could be fighting for justice when the powers that attack each other are economic and financial powers unrelated to the moral law, and unredeemed by Christianity. "There are 'money-changers' in all civilised countries, and modern war, in spite of the patriotism of millions of conscripts and their officers, is mainly about money—for the 'white man's burden' consists chiefly in the effort to bestow the advantages of 'civilisation' upon those unenlightened 'natives' who happen to be living where gold or oil is available." (*War Memorial*, p. 13) That was written twenty years ago and so there is no sign of a change of mind, only, towards the end of his life when another hideous war was upon us, he became more passionately convinced of the relation between poverty and peace. That stands out in his autobiography, and one of his "Last Essays" is devoted to the theme.

To the end of his life he remained

poor in purse as well as in spirit. He attained great celebrity; was, in spite of all his attacks on the "Academicians," elected a member of the Royal Academy; he received recognition on all sides. Yet he wrote a month before he died *a propos* of an article: "I am sorry to have to ask, but is there any chance of "Blackfriars" paying for articles nowadays? As you, I am sure, understand, my kind of job is not exactly the kind that flourishes at the present time, and we are jolly hard-up, and likely to be more so, so any little would help."

We might be tempted to regret that so great a man was allowed to die in comparative poverty—only comparative for there was Pigotts which he owned—did we not understand how passionately he sought holy poverty. "Poverty is the rational attitude towards material things—the only rational attitude in a material world. But poverty begins in the mind—it is first of all a way of be-

lieving, thinking, feeling—it is a way of the spirit. And it is precisely the opposite way to the 'way of the world'—our world, the world of England, of Empire, the way of France, America, the way of Communism, which seeks to make the poor rich—but Christ came to make the rich poor and the poor *holy*."

That was the ultimate secret of the integrity at which he aimed. He invented his religion and his art, and he made his family and the community, but in all that making and creating, in all that blessedness of creation that he admired around him he set himself to be detached and free, and so to possess his soul in peace.

That is why I was not amazed to come across a Carmelite Convent that had read Gill with understanding and enthusiasm, for the only integral life is the contemplative life and Gill was a contemplative by disposition and design.

ON FOLK SONG

By Jop Pollman, Ph. D.

FOLK SONGS DEAL WITH UNIVERSAL REALITIES OF LIFE

The folk song deals with the fundamental, universal realities of human life, realities which belong equally to the present and to the past, and which always hold deep meaning for us. Thus, nothing has changed in the relation between God and man in spite of modern atheism; nothing has changed in the relation of boy and girl, man and wife, despite rising divorce rates; nothing has changed in the relation between mother and child despite birth control;

nothing has changed in the relation of a man to his country despite treason and cowardice. Folk music sings of life and death, the joy of true love and the pain of disappointment, daily chores and heroic adventures, the jovial comradeship of the tavern, the difficulties of this earthly pilgrimage and the longing for our heavenly home.

Because folk songs present these universal human experiences in a simple and beautiful form, they have the power to stir the souls of men in every age. They are always contemporary; they speak to us now as clearly and warmly as when they were first sung. We experience today the timeless beauty of



Courtesy of The Metropolitan Museum of Art

SHEARING, a detail from the "mille fleurs" tapestry on Wool-working (see opposite page), part of a hanging on the Pastoral Life, woven in wool and silk, 7 feet high.



Courtesy of *The Metropolitan Museum of Art*

Above:
WOOL-
WORKING:
shearing, winding
and weaving.



Left:
THE LADY
WITH THE
UNICORN
SERIES: Detail
from the allegory
of Sight.
Cluny Museum

Courtesy of *The Metropolitan Museum of Art*



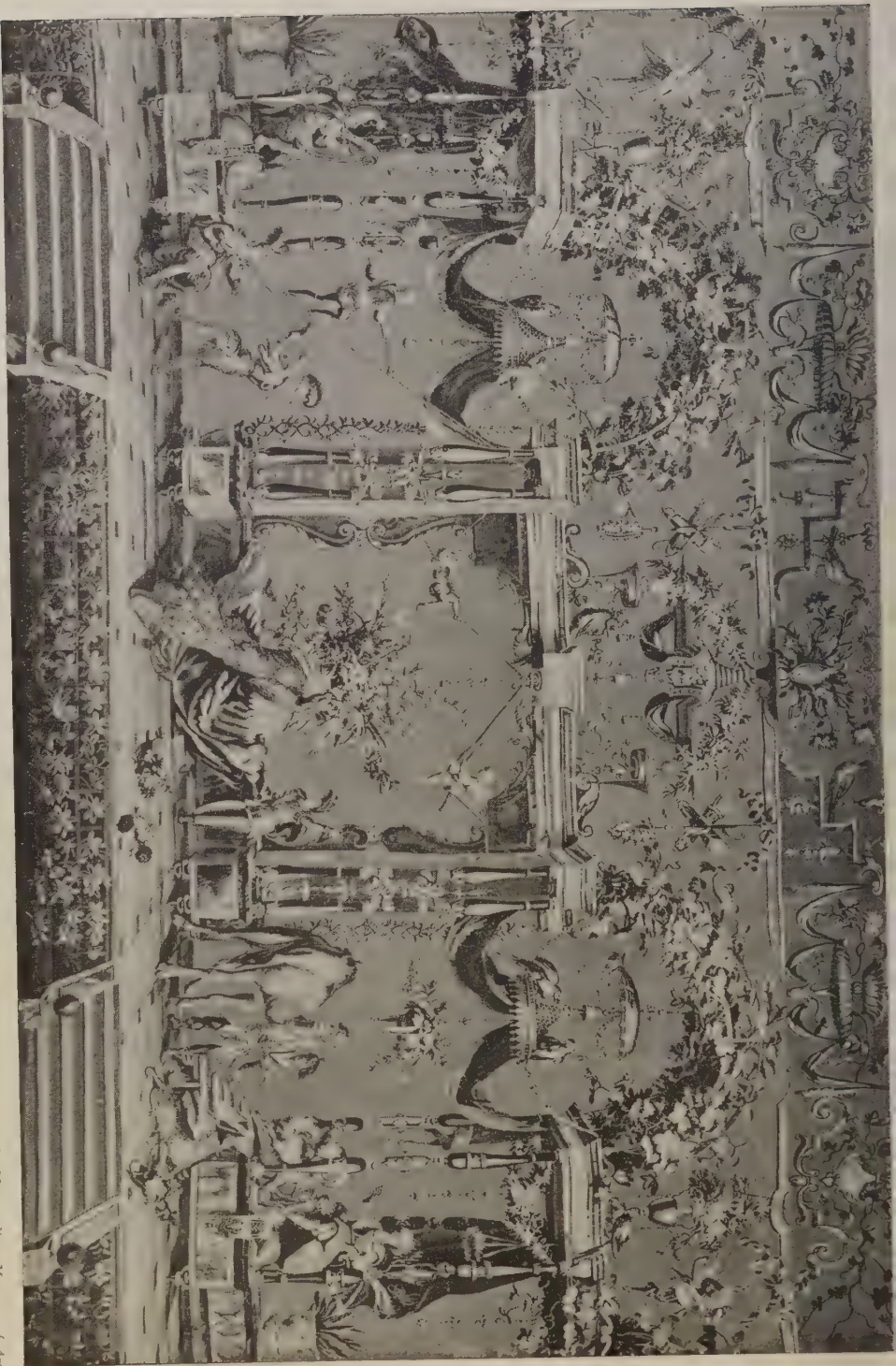
Courtesy of *The Metropolitan Museum of Art*

Above:
**A VINTAGE
 SCENE:** Detail;
 woven in wool
 and silk,
 8 feet high.



Right:
**THE LADY
 WITH THE
 UNICORN**
 SERIES: Detail
 from the central
 tapestry.
 Cluny Museum

Courtesy of *The Metropolitan Museum of Art*



Courtesy of The Metropolitan Museum of Art

In these Grotesque Panels, the character of true tapestry is preserved to an extent rarely found among other works of the same period. They were woven in wool and silk, about 1689 at Beauvais and are eight feet high.

the anonymous folk poetry, a beauty often equal to the work of our greatest poets and composers.

FOLK SINGING FOR THE JOY OF SINGING

To experience the tremendous power of genuine, unaffected folk songs, you must sing them yourself, sing them often, and sing them well. You cannot possibly experience the beauty of folk music if you simply hear the songs performed by a choir in picturesque costume. In folk singing, *the goal is to sing*, and this fact distinguishes the folk song from all other types of song. In the concert hall, in the cabaret, on the radio, the singing is a means to excite emotion in a passive audience who sit quietly and listen. The art song and the modern popular song are founded entirely on an appeal to the ear. But the folk song is founded on the joy of active singing, the joy of rhythmic movement of the entire voice organism. The frequent repetitions of a refrain which are so characteristic of the folk song are evidence that folk music is basically kinesthetic in its appeal. These refrains are a pure delight to the active singer; he does not tire (as a silent listener would) of repeating the same chorus many times. Folk singing is active in goal and method. It is essential to join in the singing to experience the deep beauty hidden in the music.

If you begin to sing folk songs and to make them a part of your life, you will soon discover that they have the power to form your taste and to cultivate your artistic judgment. You will become aware of pretension and insincerity in works of art which perhaps you admired before. You will find that you have come to prefer simplicity to sophistication, genuine feeling to empty sentimentality, real joy to superficial amusement.

THE FOLK SONG IS THE SONG OF THE COMMUNITY.

Folk music is profoundly communal in its origin, scope and function. While text and melody are often the work of an individual composer, the folk song receives its final form from the community and expresses the common standard of values and way of life. It is properly anonymous, for it is the product of the community, the fruit of primal, elemental forces living in the people and shaping their mentality.

Like most of the Gregorian chant, the folk song belongs to the entire people, for it is meant to be sung by every member of the community. With its universal appeal and its simplicity of technique, it is that rare form of music in which everyone can participate actively.



Often folk songs may be sung by one person, a mother singing a lullaby, or a father singing with his little child on his knee. But even here the influence of the community makes itself felt in the form and content of the song. Most typically, however, the folk song is meant for the family and community, the intimate circle of neighbors and friends gathered together for an evening of enjoyment. In this circle it performs

an important function, creating a friendly atmosphere, dissolving barriers, and helping to strengthen the bonds of unity between the members of the community.

THE FOLK SONG IS A FORCE IN HISTORY

Some years before the last war, a German scholar wrote an excellent book whose contents answered to the title, "Songs Which Have Shaken the World." In every crisis of history, we find the folk song as the bearer of ideas which have shaped civilization. One need only think of some of the famous names of past centuries to see that singing is a dynamic force in the making of history. Thus, St. Paul exhorted the first Christians to "sing hymns and canticles"; St. Ambrose taught the chant to his besieged congregation in Milan; Luther's followers worshipped to the strains of "Ein feste Burg ist unser Gott;" the French Revolution surged onward to the sound of the Marseillaise; "Yankee Doodle," "Dixie," and "John Brown's Body" marked crises in American history. When in the latter part of the thirteenth century, Edward I of England conquered Wales, he at once issued a decree that all the bards and harp players should be executed. When the Austrians at the beginning of our century conquered the region around Trebinje, they forbade the inhabitants to play the goezla, a small one-stringed instrument which gives a thin tone, but which the people required as an accompaniment to their ballads.

These are merely a few facts out of many. An invader who leaves the folk culture of the country untouched, sooner or later will see his acquisition escape from his hands, so great is the power of the folk culture and especially the folk song to preserve the spirit of the nation. Because the folk song embodies

in a special way the characteristic genius of the nation, it has often strengthened and inspired the people in the crises of history.



ALL CULTURE DRAWS ITS VITALITY FROM FOLK CULTURE

We are accustomed to measure our cultural achievements by certain external signs: the well-filled concert halls and opera houses, the number of symphonic hours on the radio, the ability of school children to discuss Bach and Stravinsky. But genuine culture is a matter of inner growth, the slow formation of the ideas and values of a people through environment and tradition, work and worship. The most brilliant individual achievements are destined to perish if they are cut off from the inner life of the people. To preserve their vitality, our activities must spring from a vital folk culture. We need a broad base of folk song, actively possessed by the people, before we can safely erect the splendid peaks of musical artistry. Otherwise, we will be like the architect who is busy decorating the towers of the cathedral when the foundation has not yet been securely laid. Sooner or later, the whole precarious cultural structure must collapse. The concert hall, out of touch with the spirit of the people, will degenerate into an exhibition of technique for the erudite few. Eventually, the audience will turn away from this sterile brilliance, and the apparently flourishing musical life of the country will break down. The folk song is the foundation of a sound musical life,

as the folk culture is the root from which a living culture springs.



The folk song can indeed perform many important functions. It can help to build up a community; it can inspire great works of art; it can express a Christian spirit in work and play; it can help to preserve the ideals of the nation; it can make our festivals really festive again. But we should be on our guard lest we are tempted to turn the folk song into propaganda for a cause. If we introduce folk songs in order to reach one of these worthy goals, we will not experience the beauty of the music nor will we reach the goal. In the last few centuries, many well-intentioned people tried to turn folk songs into an instrument for improving the world. These reformers wrote songs to furnish a moral lesson, but by their unrealistic preaching they only succeeded in degrading morality, spoiling folk music, and destroying the folk culture.

RESTORING A LIVING TRADITION OF FOLK MUSIC

Folk music is traditional by its very nature. In a flourishing culture, songs are passed down from generation to generation, acquired without written or printed sources, just like the language of the people. Obviously, in the countries of the western world, this healthy living tradition no longer exists. Individualism, puritanism, and urban in-

dustrialism have combined to destroy it. The present generation has lost contact with its roots, and is wholly dependent upon songbooks and formal training.

Is it possible to restore a living tradition of folk music in the modern world? To answer this question, we must realize that folk music is one aspect of a cultural complex, one expression of an organic culture which includes dance, drama, dress, architecture, customs. Like the parts of an organism, these divisions of a culture are intimately related to each other. We cannot restore the folk song without restoring the organic culture from which it springs. The folk song blossomed into artistic perfection in a culture characterized by a deep Christian spirit, a strong sense for communal living, an intimate contact with nature, a spontaneous delight in the exercise of man's creative powers, and a healthy enjoyment of the simple events of daily life.



This culture and its song aim at making the human being more completely human, developing and perfecting his capacities for knowledge and love, beauty and worship. The campaign to restore a living tradition of folk music is one point of a vastly greater campaign to rebuild a Christian and human culture. We must supplant our materialistic, impersonal civilization with a vital,

spiritual and personal culture which will fulfill man's deepest needs and aspirations. Then the folk song can flower again; born of a vigorous life, it will bring forth new and beautiful forms.

SOME PRACTICAL SUGGESTIONS

An old mystic once wrote this proverb: "The saint pleases God when he eats and drinks just as much as when he prays and sings." He wanted to



teach us that every action of our lives, even the so-called indifferent or secular actions, can have a religious value if we intend it to. Thus, the singing of a ballad, a courting song, a drinking song, can and should be just as much a part of a full Christian life as the singing of the chant. But then our singing must be beautiful, a worthy reflection of Him who is perfect beauty.

Folk singing has its own style to which we must adhere if we are to experience the full beauty of the songs. Let me therefore conclude with some practical suggestions for good folk singing:

1) Sing the songs over and over again, until you know them by heart and have made them completely your own. Always learn melody and text together, for they form an inseparable unity.

2) Folk singing should be spontaneous, that is, neither crude and careless on the one hand, nor smoothly polished

and over-refined on the other hand.

3) Make it a point to sing all the verses of any song you begin. The habit of singing only two or three verses and never finishing the song has its root in spiritual laziness.

4) Choose the appropriate song for the occasion. Begin to form your own traditions on this point.

5) Do not confuse solemnity with slowness. Sing the religious songs, too, in a lively tempo. Do not try to sing the spirituals the way the Negroes themselves do, for they have their own inimitable slow rhythm. Sing the spirituals with a lively tempo and without slurring, and you will experience their beauty.

6) Do not slow down the tempo at the end of a song. That technique belongs to the concert hall rather than to the folk song.

7) Choose a pitch for the melodies which is appropriate to the needs of your group.

8) Remember that shouting is not singing; whispering is not singing.

9) Give each note its proper pitch. Be especially careful not to slur when going from a lower note to a higher or vice versa.

10) Prefer to sing the songs without accompaniment. This is the natural and appropriate way to sing them and will develop your sense of pitch and tone quality.

11) If accompaniment is desired, then use the block flute, violin, guitar, oboe, flute, or some similar instrument which forms a pleasant addition to the song. Neither the piano nor the organ is a suitable accompaniment for folk singing.

12) Remember that you will never be able to sing well either as regards technique or as regards spirit if you look gloomy.

QUESTIONS & ANSWERS

Questions should be sent to the Editor, who will select those of general interest to be answered by a qualified person and passed by the Advisory Board.

Question: Admirer as I am of the wholesome, traditionalist originality of the C. A. A. artists, I have been a little puzzled to find some slight trend among them which, as untraditional, strikes me as an inconsistency. The trend is to draw the halo of Christ, whether infant or adult, without the cruciform mark which has served for centuries to distinguish it from other aureoles.

It is true that the cross-mark halo was not always used in early post-Constantine representations. Thus the Christ in Santa Pudenziana, Rome (late IV century), has a simple nimbus. But the V century saw the gradual spread of the use of a distinctive halo; and from that time on—at least until Renaissance naturalism began to eliminate the nimbus—I think it can be said to have acquired a prescriptive status. The most familiar form of cruciform halo was that in which a Greek cross, joining in the center of the circle, was bounded by its curve, but there could also be a plain halo with small detached Greek cross above it (as in the Infant in the V century triumphal arch, St. Mary Major's); or a chi-rho, a small one, inserted between the head and the top of the circular halo (the halo flanked by an alpha and omega in the V or VI century fresco in the catacombs of SS. Peter and Marcellinus), or a large one centered upon the center of the nimbus itself (St. Aquilino, Milan, IV century).

Would it not be better for our C.A.A. artists to allow for this tradition?

Answer: It is not the policy of the Catholic Art Quarterly to dictate iconographic details to its illustrators, but of course we agree with the questioner that a cruciform halo is both traditional and desirable in representations of Christ. The purpose of the cross or monogram is to identify Our Lord among other personages in a picture, so as to leave no doubt Whom the image represents. Any other means of identification besides a cross or chi-rho would be just as functional. But there is a special virtue in using the symbol that was chosen, and handed down to us, by our forefathers. It speaks of unity in a divided world, and makes the understanding of the ancient images possible for this and future generations. For a language will not die as long as there are people who speak it.



PEACE BE WITH YOU
ALLELUIA

THE FOUR JOYS OF WORK

By Graham Carey

Those who criticize our contemporary industrialism, finding the kind of work that it implies bad and joyless, often come to the conclusion that all work that is not industrial is joyful or pleasant, and when they find in practice that this is not true, they tend to question their first premise, or to seek pleasure in other ways. The point is a sufficiently important one to justify a little further development.

What are the causes of joy in work? When joyful work is observed, what are its characteristics? Where are we justified in seeking for joy in labor, and where are we unjustified?



Perhaps the most obvious source of joy in labor consists in the consciousness on the part of the laborer, that his work is of value. He takes satisfaction in the knowledge that his service is useful, that he is truly needed. He knows that he is necessary to his neighbors, that he is giving what must be given that life can go on. This joy is so strong that it often compensates for serious overwork. The country doctor working sixteen hours a day, never knowing when

he will be routed out of bed on an emergency call, is supported by the love of the people he serves and by the knowledge that his hours and his strength are well spent, and that this truth is generally recognized. The farm wife, cooking and washing and housekeeping for her children, her husband and all his hands, is often as overworked as the doctor, but often enjoys a similar satisfaction. She knows that the work of the great farm cannot go on without her. Her need to be needed is amply satisfied. Tired as she may get, her love for those she works for supports her in her worries and fatigues, and her knowledge of her own usefulness makes her life eminently satisfactory. She knows that the people she loves just can't get along without her.

Meaningless work, on the other hand, is a real punishment, and is often used as such. It is pure drudgery with no redeeming feature. The soldier in the guard house is made to dig a large hole in the ground, and then fill it in again. The punishment is less in the toil itself than in the meaninglessness and purposelessness of the toil. The same man



digging the same hole and filling it again in order to bury a dead horse, or plant a useful tree, might easily take joy in the digging. An admittedly useful purpose is, then, the first condition of joyful work.

Another condition concerns the materials with which a man deals. If the things with which he deals are good in themselves, then his association with good things brings a happiness with it. A man who works in the woods, cuts logs, and draws them to the mill, has a great advantage over the man who compiles statistics concerning the profits of stock companies. The man who raises fine dairy cattle can know satisfaction that his brother who makes cheap clothes of shoddy cloth cannot know. The man who carves marble or slate, can take a pleasure in his toil that he who sells cheap perfumes in a cut price drug store knows nothing of. The mere handling, as part of one's daily work, of what is good, solid, genuine and beautiful, brings rewards which are by no means unimportant to the total of happiness in one's vocation.

Probably a good deal more important than this is the enjoyment of mastery or skill. The little boy taking violin lessons has little pleasure for he has little mastery; and long hours and months and years of pretty unrewarding

effort have to be endured before mastery is achieved. It is a long and painful process to acquire a really fine handwriting, but when it has been acquired it is almost as much a joy to the calligrapher to exercise his power, as it is a joy to the reader to read what has been so clearly and beautifully written. There is a great satisfaction in being able to speak a foreign language fluently and with accuracy, but there is little in the years of painful learning of the language. It is easy and a great joy to take the high hedges in a steeple chase, when you know how to ride. But there are many steps in the learning that are neither easy nor pleasant. The satisfaction of mastery cannot be bought. They can only be earned, and only intelligence and will can earn them.



And finally there is the satisfaction which comes from the devising of the form that is to be imposed on the material. It is not always possible for the man who carries out a plan to be the one who invents it. The bigger the project, and the larger number of men employed on it, the less is the chance that any one of them can be the complete artist, devising a pattern with his mind and applying it with his hand. The architect and the composer of orchestral music obviously have to work by means of the hands of subordinate artists, and these to a greater or lesser degree are denied the joy of invention. This is of course an argument for keeping projects as far as possible to a small



size, maintaining a scale in things made which is related to the scale of the human makers. The smaller things are, the larger number of complete artists, and the smaller number of hands will be concerned with the making. It is also an argument for a type of art object—like jam session music or Gothic architecture, when the subordinate artists have the largest possible share of formal responsibility. Workmen of this sort enjoy satisfactions which are usually thought of as restricted to “artists” in the narrower sense of the word.



So there seems to be these four chief kinds of satisfaction in work 1—the consciousness of a human need fulfilled, a service to neighbor achieved, 2—the happiness of working with materials which are part of a good, beautiful and orderly nature, rather than with materials that are expressions of the inadequacies of fallen man at his most wilful and stupid, 3—the joy of mastery, of the possession of an art or skill, and 4—the happiness that comes from a complete control of the work, from its first inception to its final stages, where the whole job is done by a whole man, and a whole and perfect object is the result.

But these joys are not all available at the start. It takes both study and patient practice to earn the right to be necessary to one's society. You can't have the country doctor's knowledge of his usefulness, until you have his knowl-

edge of the art of healing. The farm wife is essential to the farm, but she was not so before she learned to bake and cook and wash and to possess all the thousand skills which are the foundations of her position of importance. No untrained man or woman can just step in and take the place of such people.

And so with the feeling of mastery. You can't have it until you are a master, and this comes after long years of unrewarding toil, painful making of mistakes, trippings and pickings of oneself up, over and over again.

And one cannot enjoy work with trees, or stones, or cattle or what not, until one has learned to deal skilfully with these things. It is a long story sometimes.

And obviously a mental mastery is going to take at least as long to learn as a technical one. If it takes time to learn a part of the process of making, it will take longer to learn the whole of the process. To become a real artist means to be cultivated, and Plato laid it down that “a single life-time is insufficient for the cultivation of a man.” (Phaedo 107 D.2)

So we see that the joy of work is not a reward that is soon given. What happens to those people who think that all work would be joyful were it free of the bondage of industrialism?

It is true that work cannot be joyful unless it is normal, and that industrialism does not allow, or rarely allows, for normal work. But the medical student studying anatomy late at night, the little boy at his fiddling when he would rather be playing ball, the amateur woodsman with blistered hands and aching arms who cannot yet tell spruce from hemlock, these people are in no way the victims of industrialism, but their toil is drudgery nevertheless. We cannot blame industrialism for all our

woes. Long before industrialism, it was said that man should eat his bread in the sweat of his face. The world is no longer a garden.

When a man is convinced that his normal work should be happy, but does not find happiness in it, what is apt to be the result? Missing the joys intrinsic to work, he tends to supply joys extrinsic to it. He talks, he jokes, he plays, he rests, not as a normal complement to the work, but as an escape from it. He thinks more about the time when his toil will stop, than about the problem of perfecting it. What he cannot evade physically he often may seek to evade mentally. In short, he does precisely the same things that the industrial worker tends to do, and all because he has failed to understand *in what way* joy and normal work are related. Having started with a false idea, and being disappointed in the way this false idea works out, he ends by

behaving as does the slave of the system he condemns.

He can avoid all these disappointments and wastages if he has a wholesome understanding of the truth. He can go forward confidently to joy if he knows that he must not expect his rewards before he has earned them. If his work has a really useful end, if his materials are in themselves normal and good, as he achieves mastery in handling them and himself, and as far as possible works as a whole man making a whole thing, then he will reap his reward. He will not have passed by the gate guarded by the angel with the fiery sword, he will not have returned to the Earthly Paradise, for that is forbidden to mortal men. But as far as it is in his natural power to do so, he will have prepared himself for whatever graces God may send upon him, and thus for the supernatural joys of the Eternal Paradise.

BOOK REVIEW

Am I My Brother's Keeper?

Ananda K. Coomaraswamy

John Day Co., New York, \$2.25

The death of Dr. Coomaraswamy last September was a great loss to serious students of the philosophy of art. He was one of the most learned of scholars, and in a world which has lost sight of the true dignity of man and no longer understands the dignity of man's productive activity—his art, this learning was at the service of all those who propose a reconstruction based on normal principles. The book under review was the last to come from his pen.

Dr. Coomaraswamy and his work have been given the highest possible

praise by Eric Gill and by other Catholic writers, praise so high that, to those who have not followed him closely, it must have seemed entirely extravagant. That the present reviewer fully shares this admiration for the man and for his intellectual achievement, need not perhaps be repeated here. In noticing this particular book, however, it would possibly be more useful to say a few words on the line of demarcation which must be drawn between some of the Doctor's beliefs and those of the Catholic Church. For in this particular work antagonism is often clearly apparent. Both in the first essay, "Am I My Brother's Keeper?" and in the third, "Paths That Lead to the Same Summit," he attacks not only the errors and gauderies of some

Christian missionaries, but the whole Christian idea of propagation of Faith. He says (p. 42) that "the one outstanding, and perhaps the only real heresy of modern Christianity in the eyes of other believers is its claim to exclusive truth." Again (on p. 50) he writes, "The greatest of modern Indian Saints actually practiced Christian and Islamic disciplines, that is, worshipped Christ and Allah, and found that all led to the same goal: he could speak from experience of the equal validity of all these 'ways,' and feel the same respect for each, while still preferring for himself the one to which his whole being was naturally attuned by nativity, temperament and training."

It is obvious that no Christian can accept statements such as these. A Christian is a man who believes that Jesus Christ was actually God, as well as man, and is baptized in that belief.



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The Christian is either right or wrong. If he is right then he is obviously in duty bound to preach the Gospel to every nation, he is bound to believe that the revelations of Christ are on another level than the traditional memories of God's revelation to Adam, and his "exclusivism" is thus justified. And if the Incarnation is a fact, neither Gandhi nor any other man can be said to "worship Christ" in any sense acceptable to a Christian, unless he believes in that fact, and the moment he believes it, he

must adopt the Christian "exclusivism." The whole debate hinges on the acceptance or rejection of the central Christian doctrine, the Divine Nature of Christ.

The importance of Dr. Coomaraswamy's work for Catholics is great, but limited. Primarily he is the great authority on the philosophy of art, that field of philosophy that has been so neglected, and with such dire results for mankind. But, with a qualification, he is also valuable as a theologian. Eric Gill in his *Autobiography* (p. 170 American Edition) introduces him as "The philosopher and theologian, Ananda Coomaraswamy." But he is a theologian of the traditional religions rather than of Christianity, or perhaps we should say a theologian of the traditional substructure of Christianity rather than of its specifically Christian super-structure. For just as human nature, though one, organic and integrated in itself, and embracing faculties which are shared with animals, vegetables and even minerals, is what it is by reason of the specifically human faculties of intelligence and will, so also with religion. Christian doctrine, though one, organic and integrated with itself, contains areas of belief which it shares with other religions; but is what it is by virtue of the belief which it does not share: the Incarnation, and all the intellectual and moral disciplines that flow from that super-important fact.

Dr. Coomaraswamy and his work are of great significance for serious minded Christians. But he was not himself, unhappily, a Christian, and that fact puts a definite limit to his usefulness in the theological field. In the philosophic field we will look far to find his equal.

May we be properly grateful for the truths he has taught us. And may he rest in peace.

A. G. C.

C. A. A. NOTES



As we go to press, no word has yet come to us on the appointment of an Exhibition Chairman. Sister Thomasita, who was recently elected for the position, was, much to our regret, obliged to withdraw.

This leaves our exhibitions at a standstill until someone is found to undertake their management.

Sister Thomasita, however, like the rest of us, cannot undertake an unlimited number of good works all at the same time. We are grateful to hear of her latest project: the "Christian Art Workshop in Materials," to be held at the San Damiano Studio, Cardinal Stritch College, 3195 South Superior Street, Milwaukee 7, Wisconsin, from June 21 to August 1, 1948.

From France comes word of an international "Session d'Initiation à l'Economie humaine," from May 3 to June 19, 1948, at La Tourette par l'Arbresle, (Rhône). The courses, given by the group "Economie et Humanisme," under the direction of Father Lebreton, cover such subjects as Property and Work, Agriculture and Industry, Economic and Political Democracy, etc. The group would be glad to see North America represented by a few students.

By courtesy of the N.C.W.C. News Service, we are printing extracts from the Holy Father's encyclical, "Mediator Dei," on the Sacred Liturgy. The quotations have been assembled under the title: "On the Externals of the Liturgy."

"Journalism for Students," reprinted by permission from "The Catholic School Editor" published at Marquette College School of Journalism, is a condensation of Professor Moloney's article entitled "School Press assists English Composition Teachers" in Vol. XVII, No. 1. It is gratifying to see that the author's common sense, developed at the hard school of the newspaper office, bears witness to the teachings of the C. A. A.

The "Notes on Heraldry" begun in the last issue are concluded with the present instalment on p. 79. Readers who wish extra copies of these notes for classroom use should address their requests to the Editor. The price for the complete supplement is:

- 40¢ ea. single copy
- 30¢ ea. 10 or more copies
- 24¢ ea. 50 or more copies
- 20¢ ea. 100 or more copies

Father Conrad Pepler, O.P., the Editor of "Blackfriars," was still a young boy when he first knew Eric Gill and it is from his memories that he wrote the article which we reproduce with his permission from the June 1947 issue of "Blackfriars." Our readers will welcome this opportunity to become better acquainted with the personality of the man whose ideas have helped so much in the formation of the C. A. A.

Dr. Pollman has made an extensive study of folk songs and is at present associated with the "National Institute" in Amsterdam, which has been established under government auspices for the study and development of folk cul-

ture. His article in this issue is taken from the introduction to "Laughing Meadows," a collection of fifty-two folk songs, published by Grailville, Loveland, Ohio; \$1.00, single copies.

IN FUTURE ISSUES

It has been suggested that the Quarterly has not sufficiently emphasized the subject of Architecture, certainly one of the noblest of arts. We are therefore fortunate in being able to announce the publication of a series of six articles by Graham Carey on the Elements of Sacred Architecture.

Two C. A. A. Picture Books are now available, and may be borrowed by the members. These books are part of a collection of holy pictures and greeting cards given to the C. A. A. by Dr. Franz Mueller and others.

BOOK ONE contains holy pictures published by "Ars Sacra" (including the work of Hummel, Reinhalter, Bachlechner, Maedler, Baecklin, etc.).

BOOK TWO contains holy pictures published by "Katholische Kunstwerte" of Dusseldorf and "Ars Pia" of Karlsruhe (including the work of Wendling, Odo, Schmidt, etc.).

The books may be kept three weeks and there is no charge for borrowing them. Please address all your inquiries to the Secretary, 37 West 5th Street, Covington, Kentucky.

TREASURER'S REPORT CATHOLIC ART ASSOCIATION January 1, to December 31, 1947

RECEIPTS

January—Received from retiring Treasurer, Balance on hand including memberships	\$1,309.93
February Memberships	94.50
March "	130.00
April "	107.05
May "	139.50
June "	66.50
July "	123.50
August "	204.00
September "	258.55
October "	269.05
November "	61.00
December "	300.00
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	\$3,063.58

DISBURSEMENTS

Quarterly	\$1,129.33
Postage, Supplies, and Printing	186.71
C. A. A. Exhibition Catalogs, etc.	117.63
Bank charge05
Pamphlet and Card for Convention	30.00
Travel Expense (Tulsa convention)	370.44
Miscellaneous Expenses (Tulsa)	17.36
Secretarial Expenses	85.00
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	\$1,936.52
Balance on hand	\$1,127.06
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	\$3,063.58

Respectfully submitted,

WILLIAM V. CLADEK
Treasurer

